H. SILVER

Chicago Defender p.19

# Horace Silver Rates Chicago Fel As Composer Of Hits

2-(4-10)-61

It is a little-known fact that Horace Silver is not only a jazz pianist, but that he is also one of America's leading composers.

In nine albums, Mr. Silver has recorded 75 of his own compositions. This puts him in the class of Duke Ellington as far as productivity is concerned. His tunes are on the Hit Parades of Sweden, Holland and Tokyo.

Ironically, he is not mentioned in the same classification as Rogers and Hammerstein. But it certainly is a fact that he has contributed more than either Rogers or Hammerstein to pure American music. Mr. Silver's compositions have been recorded by the leading bands and singers all over the world. In this country Sarah Vaughan, Quincy Jones, Dee Clark, Ray Charles and many others have recorded Horace Silver's compositions.

Some day maybe television and Broadway will beckon this artist of the music world.

SIGNS WITH AM-PAR.—Jon Thomas, a jazz organist with something to say, is the latest and newest artist added to the roster of stars for ABC-Paramount Records, Am-Par president Sam H. Clark announced in New York. A native of Cincinnati, Ohio, Jon has worked in and around the southern Ohio metropolis for nearly 20 years. He has appeared on occasion with Eddie "Lockjaw" Davis, Illinois Jacquet, Dakota Staton and Ruth Brown. Jon's most recent recording, the first on which he is also heard as a vocalist, is "Heartbreak," backed with "Teasin'."

# Music: Doris Mayes in Recit[illegible] al Debut

DORIS MAYES, young Philadelphia mezzo-soprano who won the International Singing Competition in Toulouse, France, in 1958, and has been singing much of the time since then in Europe, made her New York recital debut in Carnegie Hall Friday night. The program was a benefit for the New Mount Zion Baptist Church.

An artist without much advance reputation, she sang to a painfully meager audience. Although she did not turn out to be a sensational singer, she is good enough to warrant a much larger following whenever she chooses to appear here again.

Miss Mayes has an unusual voice. In its wide compass it changes timbre often and quickly. At different pitch levels and volume it sounds like a variety of wind instruments. Sometimes it becomes hooty when the voice is insufficiently supported, and then it sounds sharp, but this is not a serious flaw and should be easily remedied. For most of the evening, the tones were round and solid and exceptionally beautiful.

But Miss Mayes has more than just an exceptional voice. She is a well-schooled artist, who understands what she is singing about and conveys it with scrupulous taste, human warmth and an intuitive sense of drama.

In a long and difficult program, only one work failed to come off, largely for reasons of technique. This was the aria "Non più mesta," from Rossini's "La Cenerentola." Miss Mayes swept through its formidable coloratura with considerable flair, but she had to skimp on the notes in the process, and the highest notes were dry.

Elsewhere it was a different story. Mahler's "Lieder eines fahrenden Gesellen," besides being tonally ravishing, was full of youthful heartbreak. Time and again, the singer turned the notes and words into poignant revelations of unhappiness, some of the phrases seeming to break uncontrollably from her lips.

She was just as telling in other German lieder. The drama of Schubert's "Der Erlkoenig" and the anguished rapture of Wolf's "Mignon" were exciting, just as the quiet charm of Wolf's "Auch kleine Dinge" was enchanting.

Miss Mayes turned the unusual colors of her voice to best account, perhaps, in Ravel's three "Madagascar Songs." Here a vocal sensuousness came to the fore, blending superbly with the accompanying flute, 'cello and piano, and filling the music with a languor or fear as it required.

An aria from Bach's "St. Matthew Passion," a group of songs by American composers and one of Negro spirituals completed the program, for which Charles Wadsworth was the remarkably sensitive pianist. Toby Gutler, flutist, and Deborah Reeder, 'cellist, took part ably in the Ravel cycle.

RAYMOND ERICSON.

# This singer writes own record hit

NEW YORK—Jean DuShon is one singer who doesn't have to depend on other people's material to become a hit. In addition to a soul type voice she is gifted with the ability to turn out her own songs.

Recently signed to a lucrative contract by Atlantic records, the Detroit-born chanteuse has had a fast-rising career in her three years on the bigtime theatrical circuit.

During that time she's worked such top cafes as the swank eastside Roundtable, several top hotels in the Catskills mountains and appeared as featured vocalist with Cootie Williams band.

AHMET ERTUGEN, president of Atlantic, was full of praise for her talents as his firm released her first record, "Tired of Trying," which she penned during a plane ride from Los Angeles and "Talk To Me."

A sampling of disc jockeys in 32 cities revealed that the disc found immediate favor with their fans, terrific in view of the fact that some-

times records lay around for weeks before they begin to attract attention.

28 1961

# Marion Jackson Downs comes home to sing

The Afro-American p. 14

By B. M. PHILLIPS

Baltimore-born Marion Jackson Downs came home last Thursday night to give a recital in the church where she grew up.

The once-timid little girl who was known for her brilliance in the classroom, (she was valedictorian at Coppin State Teachers' College in 1936), proved to be a mature and fascinating young woman when she made her appearance at Sharp St. Methodist Church.

She was stunning in a flame-colored chiffon frock with matching slippers. Her jewelry was pearls and sequins.

The recital here was sponsored by the North Baltimore District of the Washington Conference, Methodist Church.

THE Baltimore concert is just one of many which the now nationally known lyric soprano will make this year, under the sponsorship of the Methodist Church.

She left her Los Angeles home (a lovely $25,000 plus stucco rancher), on Sept. 15. Since then she has given 31 recitals in Col., Wyoming, Wisconsin, N. Y. State and North Carolina.

Billed as 'the singer with a soul,' Marion calls her recitals 'Magic Melodies.'

Accompanying herself at the piano, she accents the history and importance of spirituals, and other folk melodies.

Critics have praised her 'warmth' and depth.

She tops her presentations with readings of poems by James Weldon Johnson, Langston Hughes, Paul Laurence Dunbar.

Another highlight of her one-woman show which the audiences appreciate is the 'sing-along' numbers.

During the Thursday night program, the 500 persons in the audience, many of them staid concert goers, joined lustily in singing, "Study War No More;" "He's Got the Whole World in His Hands;" "The Old Ark Is A-Moverring;" and "Amen."

• • •

Mrs. Adah K. Jenkins, AFRO music critic, said of the singer's appearance:

"Her voice had new luster and power which she combines admirably with a glowing personality.

"She brings to the hymns and spirituals the refined taste of a trained musician without losing the deep emotional quality that is so essential.

"She wove a magic spell that captivated her audience which called her back for two encores and enthusiastically applauded all of her numbers.

"The audience was particularly impressed when she gave an eloquent rendition of the spiritual. 'Great Day,' which she dedicated to her mother who was seated on the front row."

• • •

In private life, Marion is Mrs. Walter R. Pierce. Her husband is an auditor with the city of Los Angeles, a first.

Her daughter, Karleen Downs, 22, is a senior interior decorating student at Chaunard's Art Institute.

Karleen is the daughter of the late Rev. Karl E. Downs, who was a famed Methodist minister and president of Sam Houston College before his untimely death.

Before beginning her concert tour, Marion Jackson Downs held down an $8,100-a-year - elementary school job in Pasadena.

She gave it up, for a year, because she says she felt the need to "answer the church's request for more witnesses for God." Through her concerts, she hopes to make people more aware of the cultural contributions of their neighbors.

• • •

TRAVEL away from home is nothing new to Marion. In 1950, she won a Fulbright Fellowship from the U.S. State Department to study voice in Milan, Italy.

The next year, she studied opera and folk music in Italy under an Atkinson Foundation Award.

She has also given recitals in Italy and in Sweden, Denmark and Mexico.

• • •

HOW DOES her husband feel about her absences from home?

She explains: "He knows I love to sing.

"I have arranged my schedule so that I am home at frequent intervals.

"I hope, maybe, I might arrange something for Los Angeles...

"Then maybe I might accept an invitation to Hawaii ...but I'll spend the Christmas season at home in Los Angeles . . she added.

• • •

PROUDEST persons in the Thursday night audience were Marion's parents, Mr. and Mrs. Jackson, in public life is Dr. Lillie M. Jackson, famed NAACP leader.

And, of course, other members of the large Jackson family were in attendance.

They've been cheering Marion for many years, have watched her receive honors when she graduated from Juilliard School of Music and from Columbia University, where she won her master's degree in music.

ONE-WOMAN SHOW by Marion Jackson Downs, Baltimore-born lyric soprano now of Los Angeles, has been thrilling audiences across country. She is shown in hometown with her mother, Dr. Lillie M. Jackson, well-known NAACP leader.

Before she flies back to the West Coast on Nov. 29, Marion will appear at the following places:

Nov. 19 — Pennington School for Boys, Pennington, N. J.

Nov. 21 — Italian Methodist Church, Astoria, L.I.

Thanksgiving Day — Baltimore reunion with family.

Nov. 28 — Ebenezer Methodist Church, Washington, D.C.

# New Orleans Honors HU

Journal and Guide P.18 Sat. 12-16-61

# Prof's Music Achievements

Norfolk Va.

WASHINGTON, D. C. — A Howard university professor of piano, Miss Camille L. Nickerson, was honored last week by the City of New Orleans and the music club she founded for distinguished contributions to musical culture.

In a joint founders dinner—45th anniversary program of the B-Sharp Music club at Dillard university, Professor Nickerson was presented the key to the city by the Mayor's office, and awarded a special trophy by the music club which she founded in 1917. She also served as the club's first president.

THE MUSIC club is a branch of the National Association of Negro Musicians. It cited Professor Nickerson for "establishing a cultural heritage for posterity" in the city through the founding of the club.

Regarded as an authority on Creole folk songs, Professor Nickerson has had nine such folk songs published. In 1931 she studied Creole folk music for a year under a Rosenwald Fellowship grant, and later was presented in 14 concerts in France under a U. S. State Department sponsored tour.

A native of New Orleans, Miss Nickerson has been a member of the school of music faculty at Howard since 1926. She holds the bachelor and master of music degrees from the Oberlin (Ohio) Conservatory of Music, and has also studied at the Juilliard School of Music, New York City.

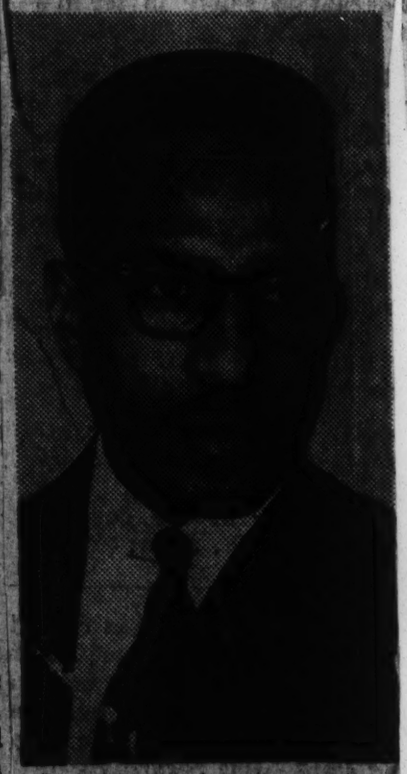
# Norfolk 'Med' Student Is Hit As Singer In Germany

Journal and Guide P.10 Sat. 12-16-61

Norfolk, Va. 28

Special Correspondence

A native of Norfolk, Va., who is a student at the University of Heidelberg Medical college, received glowing praise for his role as a singer during the recent opening of the International Students' club of the university.



CARLSON EVANS
Hailed In Germany

Carlson Evans, son of Mr. and Mrs. Percy C. Evans of 1543 Virginia Beach boulevard, Norfolk, was heard in a short recital which featured the opening of the club.

OF HIS presentation, a major daily here said:

"Enthusiastic applause thanked the student Carlson Evans for his excellent rendition of three spirituals."

The young medical student also included "You'll Never Walk Alone" and "The World Outside" in his presentation.

A GRADUATE of Booker T. Washington high school at Norfolk, Mr. Evans studied two years at Norfolk Division, Virginia State College and finished his undergraduate college career at the Virginia State college at Petersburg.

He spent two years in the U. S. Army, retiring as a first lieutenant before taking up studies at the University of Heidelberg.

28 1961

# Emergency Met Debut For Tenor

Sat. 11-4-61

## George Shirley Draws Plaudits, Subbing For Sick Star

NEW YORK — (ANP) — [illegible], 28-year-old Detroit Negro, made an emergency debut as a Metropolitan Opera singer here Tuesday night, Oct. 24 and drew raves from critics for his outstanding performance.

Shirley was pressed into service to sing and act the role of Ferrando in Mozart's "Cosi Fan Tutte" when tenor Charles Anthony suddenly became ill before the second performance of the Met's 1961-62 season. Thus, for the second straight day, a Negro was cast in a starring role at the Met.

LEONTYNE Price, internationally known soprano, sang the role of Minnie in the "Girl of the Golden West" in the opening performance of the Met Oct. 23 and was the first Negro starring in an opening.

Shirley drew praises from such well-known New York critics as Harriet Johnson of the New York Post, the New York Times' Harold Schoenberg and Paul H. Lang of the New York Herald Tribune, who referred to him as a "promising young artist" with a "nicely rounded, warm tenor voice" who also "acted well" and sang "suave for one so [illegible]"

## Suddenly... He's A Star

GEORGE SHIRLEY
Debut At The Met

JOHNSON said Shirley was possessed of a "beautifully lyric voice . . .", and Schoenberg described his voice as "flexible . . ." and "of superb quality." He also said Shirley was unnerved and showed "little indication of the strain he must have been under."

A graduate of Wayne State University, Shirley got his big chance when he won first place in the annual Metropolitan Opera Company auditions last April. He won over 13 regional finalists. However, he had not expected to make his Met debut until later this season.

Sat. 11-4-61

His experiences include singing roles in Italy and in various cities in the United States.

The son of Mr. and Mrs. Irving Shirley of Detroit, he lives in New York with his wife, Gladys.

## Fit For A Queen

Singer Shirley Bassey poses prettily at New York International Airport before boarding a Pan American World Airways jet clipper for London. Recently acclaimed for her performances during a five-week engagement at the Persian Room in New York, she's headed for London's Palladium for a Royal Command Performance Nov. 1.

DEC

# Natalie Hinderas makes Africa debut this week

Sat 12-23-61

PHILADELPHIA (ANP) — Miss Natalie Hinderas, American concert pianist, will make her debut in Africa this week at the opening of the West African Cultural Center in Lagos, Nigeria, and the inauguration of the Cultural Exchange Program for Performing Artists.

Miss Hinderas, who recently concluded a world-wide tour for the U.S. State Department, will join several other American artists to assist in launching the exchange program and dedicating the first cultural center sponsored by the American Society of African Culture.

* * *

HER OBSERVATIONS while on the State Department-sponsored tour, led to the founding by ASMAC of the Committee on International Music Exchange. As CIME chairman, Miss Hinderas expects to establish a direct music composition exchange between African musicians and those of America, in order to build a better appreciation for the art of the two lands.

At the two-day Lagos arts festival, Miss Hinderas will give recitals, serve on an exchange music panel and visit schools in Nigeria. Her efforts will be CIME's initial project outside the United States since the founding of the organization last summer.

MISS NATALIE HINDERAS

# Fight Is On for a Non-Segregation Clause

New York Herald Tribune
Mon. 11-12-61

By George T. Simon

Jazz is supposed to be the most democratic of all arts forms. But is it?

The answer is "yes," when it comes to the musicians' relationships among themselves. Their racial prejudice is extremely rare, if not entirely non-existent. Put a mixed bunch of jazz musicians together and chances are nobody's even going to notice whether the guy playing next to him is white or colored. Such inconsequential details don't concern him. All he's interested in is what sort of jazz the man blows. Is it good or isn't it? Is it modern or traditional? Does he swing or doesn't he?

But such beautiful co-existence doesn't obtain in all phases of jazz. Some night clubs continue to segregate audiences. Others refuse to hire mixed groups. Even some of our institutions of higher learning, though teaching them, refuse to practice forms of liberal arts. For example:

Last year Dave Brubeck, scheduled to play at a supposedly liberal Southern college, was asked to change his Negro bass player for a white man, just for the one engagement. Dave not only refused to do so; he also canceled the date.

### Dizzy Said 'No'

More recently Dizzy Gillespie, scheduled to play at another school, was asked to substitute a Negro for his white pianist. "Positively no," said Diz, and another college lost another great evening of jazz.

Ironically, both the Brubeck and Gillespie groups have toured many foreign countries, spreading the jazz gospel and, supposedly, the democratic policies of our land. But never once were they confronted with the sort of undemocratic principles foisted upon them by officials of America's institutions of higher learning; never once were they embarrassed and humiliated and infuriated as they have been at home.

Who's to blame for the existence and the continuance of such a situation? Night-club owners, promoters, university officials—yes. But there's one group, more important than all the others put together, which must also be considered guilty, and that's the musicians themselves. For too often, whether it be because of greed or panic or just plain thoughtlessness, America's jazz musicians, from the most successful to the most struggling, consent to play before segregated audiences.

Two weeks ago Norman Granz, the most important impresario in the history of jazz and also one of its most ardent fighters against segregation, called together some of jazz's leading voices to see what could be done about the situation. "We've got to get to the men at the top," he pointed out. "The important leaders must insist on non-segregation clauses in all their contracts. The way to solve this problem is through the musicians themselves."

Then came a startling revelation: the country is still riddled with segregated local musicians unions. No, not just in the Deep South, but in cities like Philadelphia and Boston and New Haven, throughout much of Ohio and many other places. The national AFM body, somebody pointed out, frowns on this, but, because the locals remain autonomous in their own districts, it can't take action. The states rights situation exists in the land of jazz, too.

"And," pointed out one member who has investigated the situation, "most of the time you can't blame the white locals. Many of them want to integrate. But some of the officers of the Negro locals refuse, because they don't want to lose their power, or their jobs, or their prestige, or whatever they're holding on to, no matter how much they may be hurting the cause of their race."

### Committee Formed

"We've got to take over-all action," said Granz, who as far back as 1946 had included a non-segregation clause in all contracts for his immensely successful, star-studded Jazz at the Philharmonic troupe. "Let's form a committee that will get all the agents and all the big names to agree to a standard non-segregation clause. Once we accomplish that, we'll be well on the way."

The new committee consists of influential and dedicated men: John Hammon, of Atlantic Records; Nat Hentoff, of "Down Beat." Already it reports progress.

Two of the leading bookers of jazz have agreed in principle, and many leaders of top jazz groups have agreed completely with the committee's standard segregation clause which states, in part, that the artist has "the right to terminate the engagement if attendance is refused and/or separated by reasons of differences in race, color or creed, or if any dining, drinking or sanitation facilities are in any way segregated. . . . Artist shall have same option with respect to any discrimination . . . with respect to membership and seating of the members of the act."

There's no doubt about it—if the plan is going to be implemented, it will entail certain sacrifices on the parts of jazz musicians, for whom employment opportunities even now remain ridiculously limited.

But, for its musicians, jazz has always been an all-encompassing way of life. And this is a plan worth trying, for, if it succeeds, jazz will have won another victory in this country and the nation will the world.

28 1961

# CLUB BLENDS LIGHT--JAZZ

## 'Gallery' Is Getting a Flexible System of Ilumination

By JOHN S. WILSON

An improvisatory element is being introduced to jazz at the Jazz Gallery, 80 St. Marks Place.

A flexible system of lighting that can be integrated with the music as it is being improvised by the jazzmen on the stand is being installed in the lower East Side club by Abe Feder, the lighting specialist who has lit many Broadway shows as well as such non-theatrical projects as the Coney Island Aquarium, St. Marks Square in Venice and the World War I memorial in Kansas Ctiy that was dedicated last week-end by Gen. Dwight D. Eisenhower.

The improvisation even extends to Mr. Feder's method of creating the Jazz Gallery's new lighting. He is doing it in stages during the next two months so that he can study the relationship to the music of each newly added element. So far his principal effects are gained from a bank of ceiling lights in front of the bandstand and a gauze drape, stretching over the entire width of the room behind the bandstand, that can be lit in a variety of intensities and mixtures of primary colors.

"The gauze and the back wall are just the beginning," Mr. Feder explained. "Starting with this, I expetc to create mobile excitement. The back wall will take on abstract designs in form and color while the musicians move in front of it. It will all be tied in like a painting by playing the lights in rhythmic patterns."

He deliberately spanned the wall with the lighted backdrop so that it would dominate the room and that nothing else could intrduce on the elements he wishes to tie together. His goal is to have color, form and light relate to the music but not to overwhelm it.

Mr. Feder's lighting is part of a complete renovation that the Jazz Gallery has undergone during the past month. The 250-seat room, formerly painted an anonymous gray, has been decorated by Cyma Ackerman in a soft, warm red. On the walls hang paintings by Ernest Fiene, David Brown, Howard Kanowitz and David Young of jazz scenes and well-known musicians. The once cramped bandstand has been enlarged to conform to the dimensions of Mr. Feder's back wall.

The first musicians to play to the accompaniment of Mr. Feder's lighting when the refurbished club re-opened this week were the Ray Bryant Trio and Sonny Rollins' quartet. Mr. Rollins, a tenor saxophonist, was making his first appearance since he went into retirement two years ago. At that time he was widely considered to be technically and creatively one of the most advanced saxophonists in jazz.

During his retirement Mr. Rollins worked on new musical ideas and re-evaluated his way of living. As a result he has given up smoking and drinking, taken to weight lifting and adopted a health diet.

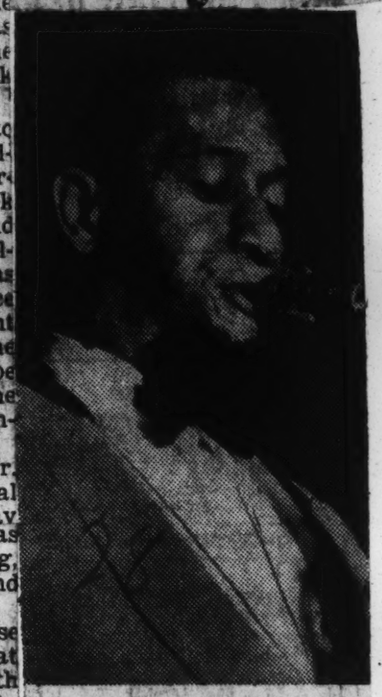
"I want to do my bit to erase the unhealthy connotation that some people associate with jazz," he explained. "I want to show that you don't have to be a hophead or a juicehead to play jazz."

Much of his practicing on the saxophone was done on the walking path across the Williamsburg Bridge. This is an ideally isolated spot, according to Mr. Rollins, because it is above the car road and so few people both to walk nowadays that he was rarely disturbed.

Mr. Rollins' "woodshedding" on the bridge included experiments in the use of simultaneous tones on the saxophone, an idea in which he became interested from his study of the work and teachings of Sigurd Rascher, the classical saxophonist. His decision to return to public performance came when he felt that he had done as much as he could playing by himself.

"There's no such thing as being really ready to return," he said, "but playing doesn't mean anything until you do it on a stage before an audience."

Before audiences at the Jazz Gallery, Mr. Rollins, a stocky, strong-featured man with a blunt goatee spread across the base of his chin, is playing with the firm purity of tone that was characteristic of his earlier work but with a fluidity and rhythmic intensity in his phrasing that is more pronounced than it once was. His group, silhouetted against a kaleidoscopic flow of cool blues, transitory mauves or commanding reds from Mr. Feder's back wall, includes Jim Hall, guitar, Bob Cranshaw, bass, and Walter Perkins, drums.



Sonny Rollins

# Army Singer Thomas Bolden Of New Iberia Completes World Tour, Gets Trophy

Private First Class Thomas A. Bolden, Jr., son of Mr. and Mrs. Thomas A. Bolden, Sr. of 517 Railroad Ave., New Iberia, La., was recently presented the "Eddie Fox Entertainment Trophy" by Major General Hern n Feldman, USA (Ret), at Fort Lee, Va. The "Eddie" is presented annually to the most outstanding military entertainer at Fort Lee who has participated in and contributed to the promotion of the Fort Lee Entertainment Program during the previous twelve - month period.

PFC Bolden, a graduate of Jonas Henderson High School, New Iberia, La., Talladega College, Talladega, Ala., and the Worsham School of Mortuary science in Chicago, Ill., returned last month from an eight - month tour as featured vocalist with the Department of the Army World Touring Soldier Show, "Rolling Along of 1960."

THOMAS BOLDEN

**SELECTED** as one of the top 24 performers in the entire U. S. Army at the Grand Finals of the 1960 All - Army Entertainment Contest at Fort Belvoir, Va. last year, Bolden departed on a tour which took him to every major U. S. Army installation in the world.

PFC Bolden received many outstanding reviews from crities all over the world. An example of one of them was written by the Panama City, Panama newspaper, "El Pais". Referring to his vocal renditions of "Lucky Old Sun" and "I'll Walk With God", the paper stated, "Of the group, those who have caught our attention most strongly was first tenor Thomas Bolden who has one of the most clear and magnificent voices we have heard in a long time. Bolden is without a doubt the star of the show."

Back at Fort Lee after completing the world tour, Bolden is attached to the Post Entertainment Branch and will participate in the 1961 All - Army Entertainment Contest. However, with only a few months left in the Army, he will not be able to tour with the soldier show, "Rolling Along of 1961."

Upon completion of his military service in June, PFC Bolden plans to return home and go into business with his father, a New Iberia mortician.

'BABA' IS GONE.—"Baba" is gone, but he will long be remembered by jazzmen the world over. William "Baba" Ridgley, one of the last of the old-time jazz players, was laid to rest in New Orleans on June 1, to the accompaniment of a slow-shuffling jazz band of his former fellow players in the Eureka jazz band. The musician, both a drummer and a trombonist, died May 28 following a month's illness.

—UPI Telephoto.

# GEORGE E. PITTS SEZ . . .

The Courier 330.

# Negro Musicians Win Victory in N. Y.

Sat 10-28-61

Negro members of New York City's powerful Musicians' Local 802 chalked up a significant victory against discrimination within the union by turning out at a recent meeting in sufficient numbers to get their points across.

Pittsburgh Pa

**It was through this column (Oct. 7) that the meeting was first publicized throughout the nation, urging all paid up Negro members of Local 802 to be present at the meeting to vote on the proposals against discriminatory practices.**

Mr. Pitts

A letter this week from a committee member representing the Negro members expresses thanks to The Courier and to this columnist in particular. He wrote:

"We all wish to thank George Pitts for the magnificent column he wrote. We appreciated it to no end. It was excellent."

The same person explained the group's victory thusly:

**"We scored a victory. There were not enough members present to make a quorum and the meeting was terminated. We think the Caucasian members boycotted the meeting because after all, what better way is there? They wouldn't have to go on record as having voted against our anti-discrimination proposals, and by not showing up they felt the legislation would not be acted upon.**

"We had the largest turnout of Afro-Americans they've ever seen at a meeting and we of course, outnumbered the white members present. The executive board was stunned. We had a meeting with the board and told them our feelings.

"They didn't put the amendment to the constitution on the book because there was no quorum present, but the two resolutions were accepted, plus a non-discriminatory clause in all 802 contracts.

**"They didn't accept our proposal urging establishing of a Civil Rights Committee, but we got a statement in writing that they (the board) will be responsible and will investigate fully all complaints. Thus, we will hold responsible and we shall see what happens."**

The two resolutions which were accepted by the board stated in general terms that Local 802 would conserve and promote the welfare of its members, to advance and protect their interest regardless of race, religion, national origin, color or sex so that all members can share equally in the full benefits of union organization; to enforce good faith, fair dealing and adherence to union principles.

Another stipulation was that Local 802, being the largest local in the Federation of Musicians, take the leadership in establishing the democratic rights of its membership.

Leslie Uggams

Barbara McNair

**BETTING AMONG TV insiders these days is on how many points Mitch Miller's "Sing Along" will rate over "The Untouchables" as the season's surveys continue. Mitch and his Thursday night gang gave "The Untouchables" a rating drubbing when the latter show premiered recently. Cute Leslie Uggams, a Miller regular, is one reason viewers dig "Sing Along." . . . Pretty singer Barbara McNair was singsational on "The Steve Allen Show" last week.**

■

**WHILE IN** London Sammy Davis Jr. signed to appear exclusively on TV in three shows. They are (1) a spectacular on tape called "Sammy Davis Meets the Girls," (2) Britain's top variety presentation, "Sunday Night at the London Paladium," and (3) a dramatic play, "The Day of the Fox," to be taped and shown in England later this year . . . Pianist-singer Priscilla Hood who endeared herself to Pittsburghers with a stint at the Flamingo Hotel and who is now making it big at a Broadway night club, still has a sizzling crush on a Pittsburgh pianist.

■

**SINGER TONY** Lawrence, who also studied dramatics with "The American Theatre Wing," appearing in a number of Shakespearean roles and graduating with honors, says his biggest aim is to become a movie star . . . Pittsburgh disc jockey Bill Powell will receive the Florence S. Reizenstein Human Relations Award for his many civic endeavors and work with young folk—a much-deserved honor . . . Is Dinah Washington planning to make a young fighter her eighth after shedding Rafael Campos, her seventh husband? . . . Johnny Mathis had 'em standing in line at the Cocoanut Grove of the Ambassador Hotel in Los Angeles.

# Chucks $500-wk. dance act to become singer

The Afro-American

P. 15

Sat 12-23-61

NEW YORK — What makes a good dancer who has earned as much as $500 weekly in niteclubs and theatres suddenly decide to quit disrobing to become a singer who has to practically start from the bottom with a $150 weekly paycheck?

Although she has won quite a reputation in show business as one of the best shake and interpretive dancers, Lola Parker now confesses that her heart was never really in her work and for over 15 years she's yearned to be a singer.

Her apartment is stacked high with records of most of the best-known singers whose footsteps she desires to follow.

Bulletin

"SIX MONTHS ago I made up my mind," she said, to strike out on my own even though my salary would drop for awhile until club owners were convinced that I could pull in the crowds as a singer like I did as a dancer. But I'm determined to make good."

Working three hours daily with a vocal-coach-arranger, the Panama-born Lola came to America at an early age.

* * *

**SHE'S MARRIED** to saxophonist Johnny Parker, who'll accompany her with a four-piece band. Together they work on several specialty songs to which he's written the music and she the words.

At her last dance date at Harlem's Baby Grand cafe she happily packed away her scanty costumes after the last show. In their places went a dozen special made $500 cocktail and evening gowns to wear in her act.

MISS LOLA PARKER

28 1961

Florence Mars

Billie and De De Pierce: 'They've never changed their music'

## Old Friends

Half a century ago, when New Orleans' pioneer jazzmen used to play for dances at Les Jeunes Amis in the Quarter, they had to climb a steep flight of stairs to the raised bandstand. Recently, about 30 of the old-timers turned up for a reunion at the old frame dance hall, but now most of the players are well along in their 60s and 70s, and the steps were too much for them. So they just hitched up chairs and sat around the mikes placed on the dance floor and went about the business at hand—a recording session to get them on tape while they could still play.

Next week, Riverside Records is releasing the first two disks of a thirteen-volume series by the old-timers, few of whom have ever been heard of outside New Orleans. "The music of Louis Armstrong and Jelly Roll Morton came from their kind of music," explained Riverside's president, dark, heavy-set Bill Grauer. "They've never changed their music or their way of living."

To modern jazz fans, accustomed to the abstruse inventions of Ornette Coleman, or Thelonious Monk, the music of men and women like Percy and Willie Humphrey, Kid Thomas, Jim Robinson, "Slow Drag" Pavageau, "Sweet Emma" Barrett ("The Bell Gal"), and Billie and De De Pierce will sound somewhat primitive. But it has a straightforward quality that is rarely heard today, and a simple honesty that touches the heart. And Billie Pierce's singing of an old favorite like "Nobody Knows You When You're Down and Out" is in the best tradition of a bygone era. Billie is in her 60s, as is De De, her husband, a blind cornetist. Both live on social security.

Pianist "Sweet Emma" Barrett ("I got my name from being so nice and trying to please everybody") used to play with Oscar (Papa) Celestin's band in the 1920s. Now in her 60s, Emma and her boys play with considerably more ensemble polish than some of the other groups, probably because they still get frequent commercial engagements. Around town, Emma's bizarre getup (red silk suit, red garters with bells on them, and a skullcap reading "The Bell Gal") has become a local legend.

**Buddy's Blues:** Riverside albums, unfortunately, do not reproduce the ad lib remarks and reminiscences of the old-timers. Trumpeter Percy Humphrey, 72, spoke enthusiastically about the great cornet player Buddy Bolden. "You'd open the windows," Humphrey recalled, "and Buddy would play the blues and all the rest of the halls would close down. That's how good he was."

The musicians had nothing but contempt for rock 'n' roll. "All that stuff," snorted Kid Thomas, a 63-year-old house painter who plays trumpet, "ain't nothin' but a lot of exercise on the horn. Anybody can play that kind of music."

# A Triumphant Paean To Good Music Saint

By HERMAN SCHADEN
Star Record Critic

*The double, double, double beat*
*Of the thundering drum*
*Cries, "Hark! the foes come,*
*Charge! Charge!*
*'Tis too late to retreat!"*

About midway through Handel's "Ode for St. Cecilia's Day" the trumpets blare, the kettledrum booms and Tenor John McCollum peals out this ringing declaration.

Long before then the realization has dawned that here is something rich and rare among recordings. Columbia has expertly engineered into an hour-long record (less four seconds) a wondrous paean to Cecilia, patron saint of music.

Into it Handel has poured all his genius, none of it wasted on Leonard Bernstein and the New York Philharmonic, or on Soprano Adele Addison, or flutist John Wummer, Cellist Laszlo Varga, Organist Bruce Prince-Josep, the Rutgers University Choir, or Mr. McCollum.

**Distinguished Product**

That's the cast of this distinguished and charming product that blesses the good music saint in arias and choruses exultant and jovial, and in arias tender and melancholy. There's the song of "the soft complaining flute and warbling lute," the song that "sharp violins proclaim," and that which praises "the sacred organ."

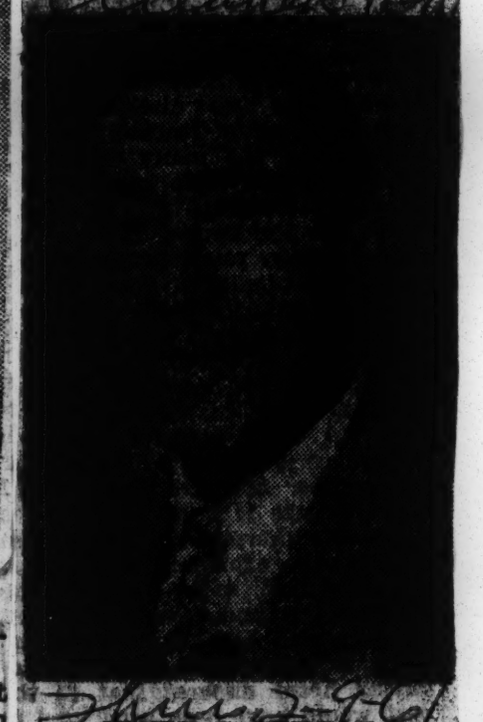
The instrumental interludes and accompaniments by cello, flute, lute and strings are angel-tinted.

If Miss Addison's voice seems smoky at first (too near the mike?) despair not, for to come are pure, sweet tones of exquisitely sustained high notes and lovely trills. In the end, there is a lofty fugue, with Miss Addison and the Rutgers choir triumphing.

ADELE ADDISON
Sings Handel 'Ode'

Records like this make it all worth while. The Schwann catalog will be the richer; so will the music lover who buy it. Nice to hear something sung in English, too, especially that Quixotic "double, double, double beat."

# Henry C. Murray Working On New Music Production



HENRY C. MURRAY

Henry C. Murray, a free lance poet and song writer is now writing on a production play titled "Songs of Tomorrow." The Song's is a complete composition of words and music with lyrics that blend with said title of each song. Some of the author's songs have been recorded by Franky Day, of New York, Annette Warren, of Hollywood, California, and have been featured by Majestic Productions, on "Time Time from Hollywood." Included in this play will be the author's first composition, titled, "Oh Moon, What Shall I Do."

All songs will be open for recording after the production of said play, "Songs of Tomorrow." Mr. Murray is also author of "The Sight of Dawn," a book of poems published by Exposition Press, Inc., of New York. The writer is a former member of the Hollywod Screen Writer's Association, and the Catholic Poetry Society of America. He is also the grandson of the late Prof. and Mrs. William H. Brown of Warrenton, Georgia.

REALLY LIVING—Singing star Adam Wade, left, who is really living it big these days with his hit record, "Tell Her for Me," goes over the arrangement with drummer Buddy Rich as both were appearing in New York simultaneously. Pittsburgh-born Wade has another jute box hit, "Dreamy," written by fellow-Pittsburgher, Erroll Garner.

CHEERING SECTION—Playwright Lorraine Hansberry (left) and jazz singer - pianist Nina Simone congratulate sensational young singer-lyricist-composer-playwright-poet Oscar Brown Jr. after his singing debut at the Village Vanguard in New York City. Oscar, whose Columbia album, "Sin and Soul," is taking off across the country, was signed for an additional two weeks, through Feb. 26, by Vanguard owner Max Gordon, after the enthusiastic accolades accorded him on opening night. This talented young man will be presented on Broadway in the fall with his musical, "Kicks & Co.," for which he wrote the book, songs and lyrics.

# Horace Silver One Of Top Composers

NEW YORK — It is a little-known fact that Horace Silver is not only a jazz pianist, but that he is also one of America's leading composers.

Mr. Silver

On nine albums Mr. Silver has recorded 75 of his own compositions. This puts him in the class of Duke Ellington as far as productivity is concerned. His tunes are on the hit parades of Sweden, Holland and Tokyo.

Mr. Silver's compositions have been recorded by the leading bands and singers all over the world in this country. Sarah Vaughn, Quincy Jones, Dee Clark, Ray Charles and many others have recorded Horace Silver's compositions.

—More for Your Money in The Courier—

## Racket Exposed

NEW YORK—"Armstrong Circle Theatre" will present "The Fortune Tellers," a drama exposing the flourishing racket of forefelling the future via tea leaves, cards and plam readings, on Wednesday, Feb. 15, (10-11 P.M., EST.) on the CBS Television Network.

# Josh White Fills Night With Song

By BARCLAY HUDSON.

Josh White, the veteran folk-singer, is happily ensconced at the Roundtable through Jan. 28 and it is a pleasure to renew acquaintance with that mellowed musicianship and charm for which he is justly famous.

Warmth and sincerity permeate each of Josh's original interpretations. Somehow he succeeds in making each folk song his own while retaining its traditional feeling intact.

It is almost as enjoyable to listen to Josh White's guitar as to hear his singing. His virtuosity with the instrument is notable throughout his program, but particularly in such old favorites as "St. James Infirmary," "Waltzing Matilda" and "Cindy-Cindy."

In one encore, Josh offered a stirring rendition of Sam Hall—a ballad he said described an incident in the 17th century. In it Josh displayed the dramatic abilities which brought him leading roles on Broadway a few years ago.

Prof. Irwin Corey, the Cootie Williams quintet and the Herbie Mann Afro-Jazz sextet round out a really top-notch bill of continuous entertainment at the Roundtable.

28 1961

# Lewisohn Stadium Recalls Great Artists, Great Riots

The Sun 6 M Sues 7-8-61

New York

By MURIEL FISCHER,
*World-Telegram Staff Writer.*

Nights to remember in the 44-year history of Lewisohn Stadium—site of America's first outdoor symphonic concert—have been romantic and riotous, historical and hysterical, dramatic, tragic and simply magical.

Its passing parade of prominent performers has run from Rosa Ponselle and Kirsten Flagstad to Frank Sinatra and Dinah Shore; from Fritz Kreisler and Artur Rubenstein to Benny Goodman and Louis Armstrong.

Yet, in a sense, it's the stadium audience—a peculiar composite of highbrows in sweatshirts, lowbrows with beer cans, hummers and handholders, old folks and students — whose turnout and response have produced some of the richest chapters in the stadium's memory book.

In the words of Minnie (Mrs. Charles) Guggenheimer, "indomitable and indefatigable "moth chairman" of the Stadium Concerts: "You never can tell what will bring in the people. . . ."

**The Pinza Riot.**

Like the night of Aug. 8, 1951, when Ezio Pinza, fresh from "South Pacific," drew an all-time record crowd of 27,000 and touched off a near-riot. Traffic was tied up for blocks around.

The critic from the Times couldn't get in until the program was three-fourths over. When the mad scramble for seats had ended, all aisles and exits were blocked, with listeners perched on the wooden ramps leading into the stadium, on the walls, stairwells and field.

And no one was more surprised than Minnie. Five years previously, when Pinza was at his peak in the Metropolitan Opera, he had sung at the stadium — with the extra attraction of Maggie Teyte, the English soprano.

Together, the pair drew less than a half-filled house. And Madame Chairman had to be begged to invite Pinza back for that epic night in '51.

**Still More People.**

As a result of the Pinza episode, the Bureau of Public Assembly clamped down on the stadium, limiting its sale of tickets to 20,000.

And yet a crowd of capacity-plus-5000 managed to storm the stadium the night of June 28, 1956, to revel in the earthy repertory of Harry Belafonte.

It isn't always the crowds that bring the riot squad to the stadium's door. Sometimes it's just a musician's quest for realism, like the night in the 1920s when composer-conductor Henry Hadley decided to embellish Tchaikovsky's "1812 Overture" with authentic offstage battle noises.

Hadley enlisted the services of a National Guard rifle squad of 30 men and a small bore cannon for sound effects duty on Convent Ave. Fortunately, the cannon failed to go off on cue; but the din created by the enthusiastic riflemen was sufficient to throw the entire neighborhood into panic—and bring out police emergency squads.

**Miss Anderson Bows.**

Not all the passages of the stadium scrapbook are so chaotic. Some are recalled with fondness and affection, like the night in 1925 when a nervous young contralto no one had ever heard of stepped timidly before the orchestra to sing "O Mio Fernando" from Donizetti's "La Favorita" and brought the house down with her breath-taking trill at the end of the aria.

She had been given her first big-time engagement as winner of a stadium talent contest the previous winter; and her mother, a Philadelphia laundress, beamed with special pride as Marian Anderson took her bow.

Remembered warmly, too, is the "shy young man who had to be practically pushed on stage" (by Minnie) the night of July 25, 1927.

**'Rhapsody in Blue.'**

He was George Gershwin, a 29-year-old Brooklyn composer with a few Broadway shows to his credit. Appearing for the first time as a piano soloist at the stadium, he played his own jazz-infused concerto and a haunting utterance called "Rhapsody in Blue."

He made such a big hit that he was invited back regularly. And in 1932 the first all-Gershwin program was presented, with the composer introducing a young pianist friend named Oscar Levant.

Five years later, at 39, Gershwin was dead of a brain tumor. A vast audience broke the attendance record when they mournfully filed through the gates for the first Gershwin Memorial Concert.

It was a happier note that made July 4, 1959, a night to remember — and roused an audience to song.

**Satchmo Returns.**

Only a week before, Louis Armstrong had been reported fatally ill in Italy, and five top bandleaders had volunteered as last-minute substitutes.

So when the grand old showman wandered out from the wings, virtually unnoticed, and gave forth with the first blaring reassurance that he was in the groove again—the crowd went wild.

Almost to a man, the audience rose, and thousands of voices joined in one exuberant chorus of "Happy birthday, dear Satchmo!"

Musically, however, there was no night more magical than July 10, 1934, when the Beethoven "Ninth Symphony" was performed before 20,000 music lovers who held in their hands the complete text of the Schiller ode on which the finale is based.

And when the chorus reached the passage: "All mankind are brothers plighted, where thy gentle wings abide . . ." there was a sound that might indeed have been the flutter of gentle celestial wings as the entire audience turned the pages of their programs in thrilling unison.

**Ezio Pinza, shown rehearsing at Lewisohn Stadium, drew a record crowd of 27,000 on Aug. 8, 1951. Right, Minnie Guggenheimer with Louis Armstrong.**

# Josh White, Son and Daughter Offer Folk Songs at Town Hall

That indefatigable veteran, Josh White, brought his guitar and a dozen of the folk songs he made famous into Town Hall Saturday night. To round out the program, his first in the auditorium in nearly two years, he called on his two children, Beverly and Josh White Jr., and a pick-up jazz quintet.

Mr. White's trade-marks were all over the place, foot propped on a chair, sweat on his brow and the broad, confiding smile. His phrasing was as leisurely as if there were no tomorrow. His stinging, resonant guitar punctuated or discoursed with a still firm, smooth-surfaced voice.

Mr. White retold the story of the man who got only "One Meat Ball," belted out the gallows defiance of "Sam Hall," demanded equality in "Freedom Road," surged exultantly in "He Got the Whole World in His Hands" and made the sly threats of "Outskirts of Town." Despite their familiarity, it was remarkable how much meat Mr. White could still extract from these chestnuts.

Although he long ago supplanted the personal urgency of the country blues with calculated showmanship, Mr. White did have some effective moments in the blues. "Hard-Time Blues" was a ruefull reminder of the sharecropper's lot. "In the Evening" had especial pulse and freedom, with guitar figures a la John Lee Hooker and an uninhibited colloquy between Mr. White's instrument and the incisive piano of Bobby Scott.

Josh White Jr. has a pleasant-textured, refined tenor and a pocketful of self-assurance. His version of "Pastures of Plenty" as a heavily dramatized showpiece was received warmly by the audience. The younger Mr. White holds some apparent skills but has not yet sufficiently assimilated the many styles of his father and others he has studied to have developed an identifiable performing personality. But he is only 20 years old.

His sister, in private life Mrs. Beverly Saunders, at 22, could easily make her mark as a jazz singer. Using a fetchingly foggy wrapping around a ringing, sure-pitched blues intonation she made "House of the Rising Sun" one of the evening's highlights. Two others occurred when the White clan joined forces on "Old Ark's a'Moving" and "Green Grass," bright-tempoed numbers that all three sang with cheerful spirit.

The other assisting musicians were Bill Lee on bass, Sticks Evans on drums, Jerome Richardson on flute and tenor saxophone, and Victor Allande on conga drum.

ROBERT SHELTON.

# Ex-Star Happy "In The Service Of King Of Kings"

LOS ANGELES — (ANP) — Along the eastern seaboard the headlines have been blazing, "Joyce Bryant Returning to Show Business."

At a large Seventh-day Adventist evangelistic crusade on West Jefferson street at Hauser here the object of those headlines has another story.

"THERE is nothing to which I wish to return," says Joyce Bryant between her busy appointments as featured singer for the crusade during evening hours and Bible instructor during the day.

"I feel I was born to do what I am doing now. There is no place to go — nothing to which I wish to return — I'm in the service of the King of Kings."

**WITH THAT** simple statement Joyce Bryant, 32, the silver-haired "Belter" of a skyrocketing show business career until late in 1955, dismisses any question that she is turning her back on the devoutly religious life she took up on November 12 of that year.

When she left her $5,000-a-week career while doing an engagement at New York City's Apollo theater some of Joyce's friends thought her high-flying show business whirl had left her mentally unbalanced.

**"IT WASN'T** mental derangement but the clear-cut call of God to change to a life of service for Him that motivated me," Joyce, explained between her songs at the giant crusade tent where she is currently singing.

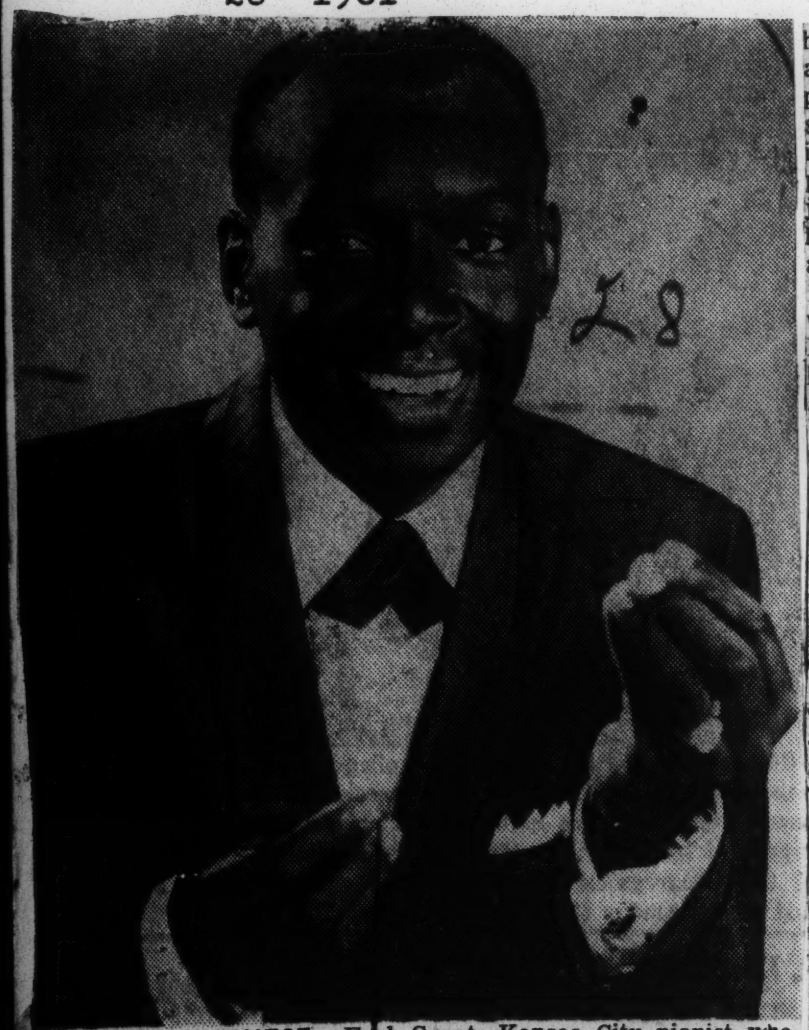
"Those who knew me best knew that my reasoning was sound and they told me so. I felt confident then, even as I do today, that it was the greatest and best choice I'll ever make in my life."

**BEFORE SHE** made her decision Joyce rode a wave of fame and fortune that spread across the United States to Europe, South America, the Caribbean, and into Canada. As a silver-haired, hour-glass-figured, sexy-voiced beauty with a unique delivery that earned her the title of "The Belter," she drew rave notices from the country's top columnists and show business critics.

She played at the Coconut Grove, the Macombo, at Ciro's, New York City's Copacabana and Monaco's Monte Carlo. Her star said the columnists, was shining the brightest. But in her heart Joyce Bryant was leading a double life.

JOYCE BRYANT
"Happy In Lord's Work . . ."

28 1961



A HIT WITH JAPANESE.—Earl Grant, Kansas City pianist who made the big time in night club performances and television show appearances after going to the West Coast, is winning the same kind of success in the Far East, where he is currently playing the night club circuit in Tokyo. In the accompanying article, a Japanese newsman tells of Earl's warm reception at the New Latin Quarter.

# Earl Grant Bewitches Tokyo Night Clubbers

(The following review appeared in the January 25 issue of The Mainichi, Japanese newspaper, the day after Pianist Earl Grant opened an engagement in a Tokyo nightclub.)

By Kimei Kato, Staff Writer

Earl Grant opened his program with strains from "It's Magic," and the audience was bewitched. The enraptured listeners immediately realized that they were listening to a bonafide weaver of music magic.

That was the situation on the opening night of Earl Grant's stand in Japan at the New Latin Quarter night club. By the time the night's trade was over, the club owners knew they had found a real gem.

Despite the fame and popularity of Grant's name in the United States, he was not too well known around these parts. There are Grant LP's on the market here, but Japanese music fans, particularly in the jazz category, go for familiar names.

Two days previous to his New Latin Quarter opening, Grant and his assisting artists, brother Bill and tenor Richard Cannon, had appeared on a TV show which is still the talk of the town. No longer is Earl Grant an unknown in Japan, boosted only by those who dig jazz. In fact, it may well be that he will create a new trend in Japanese music—the one-man show.

Earl Grant is a great singer—with only a slight touch of Nat King Cole, contrary to common belief. He's a great pianist. And he's a brilliant organist. He's a real worker. He puts so much into every number and every show that he invariably ends up drenching with perspiration.

When we caught him backstage between the 9:30 and 11 show, he was drying off. He needs a new change of clothing everytime he comes off the floor.

The 30-year-old Negro artist who calls Kansas City his home proved an affable character, ready to shake your hand and shake it twice if you liked his show. That certainly means everybody, because if you haven't heard Earl Grant play "Ebb Tide" on the Hammond or listened to him sing his million-sale-recording hit, "The End," you have a musical treat coming, one which will be long remembered.

He's a great showman. He wasn't fazed a bit when the mikes gave out during the first 9:30 show. He barged through his numbers, counting on his tremendous personal appeal and big voice. "La Malaguena," "House of Bamboo," "C'est si Bon," and "Falling Leaves" were other numbers enthusiastically received by the night club crowd which remained all ears to the end of the show.

# Roland Hayes At St. Paul's For Recital On October 9th

LAWRENCEVILLE, Va.—The celebrated tenor, Roland Hayes, will open the Artists' Recital Series here at Saint Paul's College on Monday evening, Oct. 9. All of the recitals are set for seven-thirty.

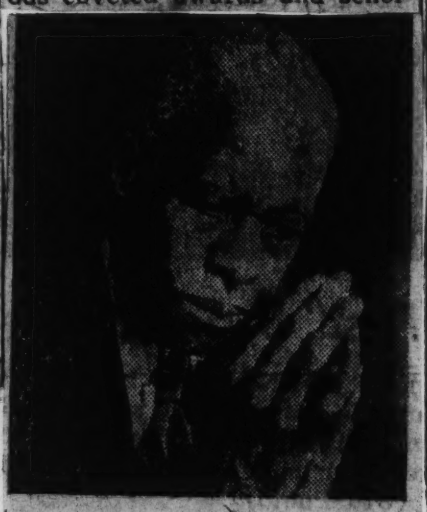
Mr. Hayes, a world-famous and much honored artist, will remain on the campus for a symposium the following day.

**NEXT IN** the series will be an appearance of the Lenox Quartet on November 4. It is one of the country's most versatile and capable string quartets.

On February 21 Ruth Morris, soprano, will sing. She has recently returned from a tour of Europe.

**SET FOR** April 5 is a recital by Shirley Verrett-Carter, mezzo-soprano.

She is the winner of numerous coveted awards and scholarships for foreign study, including the Marian Anderson Award, John Hay Whitney Foundation grants, and others.



ROLAND HAYES
At St. Paul's

On the next day, April 6, Miss Verrett-Carter will conduct a master voice workshop on the campus.

# Famed Singer To Appear At Central October 22

Internationally acclaimed tenor Roland Hayes will be presented in a concert here Sunday, October 22, at 3 p.m. in the Central High School auditorium, 12th and W. Chestnut.

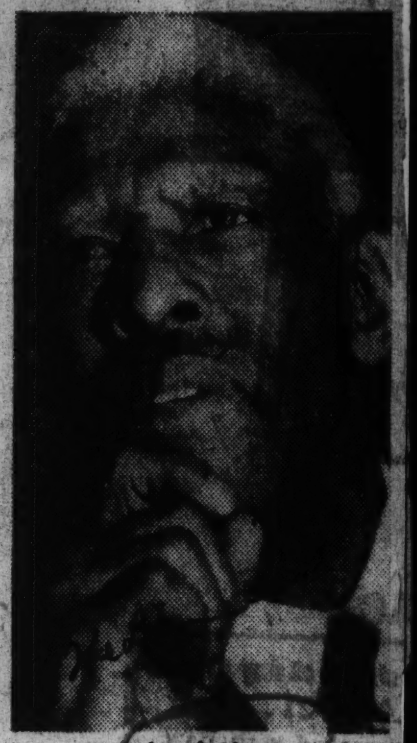
Hayes, who has risen from humble origin to become Orpheus, renowned, will appear here under the auspices of the Sigma Chapter of the Iota Phi Lambda Sorority.

On June 11, 1961, the New England Conservatory of Music conferred upon Hayes an honorary Doctor of Music degree and recognized him as an artist of "unique distinction."

The inspired vocalist has enthralled audiences for over a quarter of a century across the vast reaches of the United States to the great capitols of the European continent. He has also appeared at command performances before European royalty.

His lyrical interpretation has given new meaning to the song literature of Italy, Germany, France as well as folk songs of his own people.

Mrs. Maeme R. Brock is president and Mrs. Mary V. Bennett is secretary of Sigma Chapter. Advance tickets will be $2 for adults and $1 for students. Tickets are on sale at Pages Confectionary, 1207 W. Chestnut; Brock Service Club, 639 So. 9th; YMCA, 10th and W. Chestnut; and the YWCA, 2nd and W. Broadway.



Roland Hayes

28 1961

*MILES AWAY: Photographer Cortez Taylor here catches Miles Davis in depth. The popular horn player, whose jazz version of the "Porgy and Bess" score has retold all of the rash of albums inspired by the recent movie production, currently has another hot video item on the Columbia label, "Sketches of Spain."*

# Folk Music's Real Flavor Is Being Recorded Today

*By Jay Milner*

Herald Tribune News Service

NEW YORK—Hike a Southern backroad today and you're likely to meet a college professor carrying a tape-recording machine or a backwoodsman toting a banjo. Or both. The professor will be looking for a backwoodsman with a banjo and the backwoodsman for some one with a recording machine. 2-5-61

It if the road is worth a folk-song collector's time an Alaskan-sized Texan named Alan Lomax has already traveled it.

The current revitalized interest in folk music stretches from the campus to the juke joints. Professors of anthropology and literature are finding authentic folk records vital teaching aids and most popular singers have a folk ballad or two in their repertoires. Serious folk musicians, long confined to smoky cellars, have moved into concert halls and now have followings as dedicated as jazz buffs.

THE BULK of material used by all these people was first brought to the public attention by Alan Lomax, working along or with his father. Together, they provided more than half the Library of Congress collection of over 20,000 American folk songs. John Lomax was the first curator of the Library's Folk Song Archives.

He was a pioneer in the field. Long before his death in 1947 John Lomax had established a reputation as the leading collector of cowboy songs. When he died he was moving into the fertile territory of the deep South seeking the songs and chants at the roots of American jazz and blues. His son, Alan, has carried on in that research scholar's tradition, picking one field clean then moving on to another, leaving thousands of songs behind to be used as the professional singers and teachers see fit. In recent years his searching has taken him around the world several times. In each country he has found something, not new, but long forgotten.

ALAN LOMAX was born in Austin, Tex., in 1915. He was graduated from Choate at 15, won a scholarship and Phi Beta Kappa key from the University of Texas, then studied a year at Harvard. His life as a song hunter began the summer he was 13 when Thomas Edison's widow gave his father an old-fashioned cylinder recording machine.

"That old instrument," Alan Lomax said, "was only a way of taking down songs quickly."

Now, however, thanks to technological progress, he believes folk music can be captured accurately only by recording it.

"You can't put folk songs in a book and retain the true flavor," he said. "Even the musicologists and anthropologists have confounded folk music. Any one can find that out by going back to Percy's Reliques."

Since 1950, he has worn out several cars and trucks and more tape-recording machines on the backroads of England, Continental Europe, Africa, the Middle East and the Far East. He has, simultaneously, supervised and provided scripts and recordings for radio series in Italy and England, written several books and the annotations for his countless collections. His latest book is called "My Big Book." He describes it as "the picture of America I developed while in Europe."

IN ENGLAND the impact of his BBC programs has been so great one commentator wrote not long ago, "The names Leadbelly and Woody Guthrie have become household names in England. Walk down the streets of London now and you can hear the skiffle boys pounding banjos and guitars to 'John Henry' or the 'Midnight Special'."

In 1958 Lomax squeezed in a trip home to collect material for a seven-record series for Atlantic Records, the first in-the-field folk records ever made in stereophonic sound.

# Negro's Singing Cheered After Race Incident

OSLO, Sept. 8 (AP)—A capacity audience gave an ovation to an American Negro tenor last night after a white American singer reportedly refused to share a dressing room with him because of his race.

The Negro, Charles Holland, sang the title role in Gounod's "Faust" with the Norwegian Opera. The audience responded with thunderous applause at the end of his first scene and an extra hearty round after the final curtain.

The Managing Director of the Opera, Odd Gruener Hegge, announced over the weekend that he had fired tenor Eddy Ruhl of New York after Ruhl refused to use the dressing room used by Holland because of the latter's race. The two men were to alternate as Faust and would not have occupied the room at the same time.

N.Y. Herald Tribune
Jan 24 1961

Herald Tribune photo by Nat Fein

IMPRESARIO HONORED—Ceremonies at City Hall yesterday proclaimed the week of Jan. 22-28 as "Cultural Exchange Week" in honor of S. Hurok, who was presented with the proclamation by Council President Abe Stark, acting for Mayor Wagner. Left to right (seated) are Samuel Rubin, president of the American-Israel Cultural Foundation; Mr. Hurok and Mr. Stark. Standing are Van Cliburn, pianist, and Marian Anderson, singer.

# Hurok Honored At City Hall

N.Y. Herald

Sol Hurok, the impresario, was honored yesterday in a City Hall ceremony for his forty years of service in the cause of cultural exchange when Abe Stark, City Council president, presented a proclamation to him from Mayor Wagner designating the period from Jan. 22 to 28 as "Cultural Exchange Week." The Mayor is in Washington for the Presidential inauguration.

Marian Anderson, the singer; Van Cliburn, the pianist, and Samuel Rubin, president of the America-Israel Cultural Foundation, attended the ceremony. The Foundation will give a dinner Tuesday in Mr. Hurok's honor at the Waldorf-Astoria. Robert S. Benjamin, chairman of the board of United Artists, will be dinner chairman.

28 1961

# Wagner's Oldest Grandson and His New 'Tannhäuser' at Bayreuth

## Grace Bumbry Presides Over the Venusberg

By Martin Bernheimer

Bayreuth

Wieland Wagner has celebrated the 11th season of postwar Bayreuth by mounting his second "Tannhäuser." No other production to date has so clearly reflected both the negative and the positive elements of the modern Bayreuth style. Like most pioneers, Wieland is not a man to compromise; since "Tannhäuser" embodies both old operatic conventions and advanced Wagnerian mysticism, however, a stylistic compromise would have been in order.

Wagner's oldest grandson refuses to combine the realistic with the symbolic. He either treats a work in terms of the natural (there are waves, spinning wheels, and ships in "Holländer") or in terms of the abstract (his "Ring" stripped the characters of all non-essential props, and some essential ones, too). Having decided to put on a stylized "Tannhäuser," he was forced to cope with the opera's wealth of literal detail as if it were incidental.

Thus Wolfram sings his ode to the evening star in a gigantic yellow box, without a trace of trees or stars or even night. The mood is sustained only through the sensitive performance of Dietrich Fischer-Dieskau; one fears that it would be lost altogether in the hands of a lesser artist.

### Contradictions Noted

The Venusberg scene presents even greater problems. Here Wieland's staging goes contrary to the score as well as to the text. The goddess of love is conceived as a motionless golden statue, totally unconcerned with Tannhäuser's desire to escape. Her inherent sensuality is supposedly enacted in a frenzied ballet behind her. The urgency of her music and the passion of her words, however, are both contradicted by her appearance.

On the other hand, the one moment when restrained symbolism would have been in order escapes Wieland completely. At the opera's finale, Tannhäuser's redemption is announced by a visible heavenly choir. The singing angels bear all the markings of a bad Christmas card—glowing halos, saintly smiles, and flowing robes. It is embarrassing when taken in perspective with the moments of excellence that have come before.

Festspiele Bayreuth/H. Köster

**Grace Bumbry, American soprano, made her Bayreuth debut as Venus this summer in Wagner's "Tannhäuser."**

Act II represents Wieland at his best. The action is simplified; all pomp has been removed. The spacious hall of song becomes a neutral showplace for Tannhäuser's emotional conflicts. He is depicted in relief against the conforming masses, amid the incomprehending minstrels. The stylized gestures of the chorus and the identical costumes are appropriate here. Movement, sound, and color merge into an artistic whole that serves music and drama equally. If all this "Tannhäuser" had been as good, it would have been a triumph without parallel in Wieland's career.

### Musically Competent

The musical aspects, as opposed to the dramatic ones, were little more than competent. Wolfgang Windgassen acted the title role with unaccustomed abandon, yet sang it with some strain. The grand lines of Elisabeth were not totally comfortable for Victoria de los Angeles, but her childlike simplicity was disarming. Wolfgang Sawallisch conducted "Tannhäuser" much as he conducts "Holländer." That is, with a maximum of speed, sweep, and clarity, a minimum of breadth and expansion.

The biggest sensation of the event involved neither music nor drama, but an offstage squabble. For his Venus, Wieland selected a 24-year-old American Negro, Grace Bumbry. This casting caused a small uproar in the press and among certain individuals who were described by festival officials as "provincial idiots." These wrote letters to the Festspielhaus protesting "this transgression" against certain mysterious Wagnerian ideals.

Miss Bumbry put up with the fuss amiably, and, considering the tension attending her debut, she sang commendably. Her voice sounded a bit rough and expressionless on opening night, yet she showed no fatigue in handling the Dresden Venus, which lies high for a mezzo. (Bayreuth employs the Paris version only for the ballet sequence.)

The recast "Parsifal" was dominated by the intense Kundry of Irene Dalis, the lyrical Parsifal of an American, Jess Thomas, and the nobly acted Gurnemanz of Hans Hotter. Hans Knappertsbusch conducted with his customary spaciousness and slow tempi. This year he was badly supported, however, by an extremely uneven Bayreuth orchestra.

Wolfgang Wagner's "Ring," though still imperfect, showed great improvement over last year's first attempt. Predominantly static cubic designs replaced the flying blurbs on the cyclorama, and the lighting — though still dim — was several degrees brighter. The magic effects have yet to be solved effectively, but many a technical wrinkle has been smoothed. Certain moments, such as Brünnhilde's awakening and the "Götterdämmerung" spear oath, are now managed with poetry.

### Uneven Cast

The singing, like Rudolf Kempe's conducting, remained uneven. Among the cast additions were James Milligan, a Canadian Wanderer with a big lyric baritone and more promise than achievement; Regina Resnick, a Fricka of uncommon magnetism; and David Ward, a remarkably sympathetic Fasolt. The first act of "Walküre" was revitalized with a youthful, technically problematic Siegmund (Fritz Uhl) and a big-voiced, somewhat shrill French Sieglinde (Regina Crespin).

Astrid Varnay and Birgit Nilsson shared the Brünnhildes. Miss Varnay concentrates effectively on presenting a warm, sympathetic figure, whereas Miss Nilsson's chief asset is her gigantic, effortless top register.

Jerome Hines added the "Rheingold" Wotan to his repertory, but, as in "Walküre," the heldenbariton tessitura imposes uncomfortable demands upon him. Hans Hopf was a much-improved Siegfried, vocally probably without competition today.

As last year, the most consistantly reliable performances were turned in by Otakar Kraus, who gives a unique, penetrating study of the dwarf Alberich; Herold Kraus (no relation), a comparably impressive Mime; and Gottlob Frick, the blackest of Hundings and Hagens.

WORLD OF MUSIC STAR — Olga James was her [illegible] serious self last week, stopping the "World of Music" revue which ran for two days as a benefit for the Scottish Rite Cathedral in Detroit.

## Stricken In Africa

At Freetown, Sierra Leone, jazz vocalist Velma Middleton, who has been touring Africa with the Louis Armstrong group, is in a hospital after suffering a partial paralysis of the right side during a concert.

Miss Middleton arrived in Sierra Leone with the Armstrong group Sunday. She had just finished a number in a concert before thousands of jazz enthusiasts at Freetown's recreation ground Monday when the paralysis hit her.

## Folk Singer Josh White Is Acclaimed

EVANSTON, Ill. — (ANP) — World-famous folk singer and guitarist Josh White appeared in concert before a packed house in Cahn Auditorium on the Northwestern University campus, Evanston, Ill. Feb. 24) and drew raves from critics from throughout the Chicago area.

His career started at an early age. When he was seven years old, he was leading blind Negro singers from street corner to street corner.

Born in Greenville, S. C., to a young Negro preacher and his wife, he lived among poverty and ill health. The wide range of tragedy and happiness he has known permeates the many blues and spirituals made famous by him.

# Recording firm blasted in new Garner assault

NEW YORK — Erroll Garner on Friday repudiated an album released this month by Columbia Records, bearing his name.

The pianist identified material in it as "mostly scraps and rejects from the cutting room floor, dating back to 1951 and 1953."

Garner charged the material is now being passed off on an unsuspecting public by the record company" as my seemingly latest and qualified work."

* * *

ERROLL SAYS he is dismaybe that a recording company headed by musicians would resort to "such an unethical affront to the public and a complete disregard for my artistic standards and rights.

"I feel obligated to let the public know that all but one track of this material was scrapped and was salvaged without my knowledge, and then released over my protest. I do not consider these selections to be representative of my contemporary work.

"Even ten years ago these tracks were not regarded by me as suitable for release," Garner asserted.

* * *

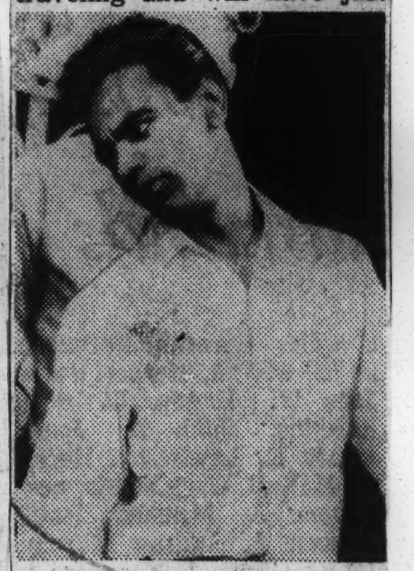
THE MATTER of the protection of artists and their residual recorded material has been spotlighted by the Garner case since last June, when he said Columbia first issued an unauthorized album of the pianist's left - over, unapproved work.

Attorneys for Garner had notified Columbia that the release of the second album would further violate Garner's rights and would increase the company's liability for damages, in litigation already pending.

Garner's lawyers are seeking complete relief from the court, including substantial damages, and an injunction against the release of unauthorized recordings and the return to the pianist of his residual recorded material.

ERROLL GARNER

Puerto Rico during the next three months, Johnny will spend 67 days singing, seven days recording, seven days traveling and will have just



JOHNNY MATHIS

seven out of the 90 days off.

* * *

FIGURE IT out. Every office worker who gets Saturday and Sunday off will have a total of 24 days, not counting holidays, off during the next 90.

Playing Philadelphia's Latin Casino until March 1, Mathis goes to Puerto Rico where he plays the San Juan Puerto Rican Hotel from March 5 through 19.

He returns to the States to play the Eden Roc in Miami on March 23, and appears in his hometown, San Francisco, April 6 through 19.

* * *

A LONG three-week engagement at New York's-

# Mathis a millionaire but not to be envied

HOLLYWOOD, Cal., — If you're inclined to envy millionaire ballad singer Johnny Mathis all the glamour and security of the life he leads, don't.

Booked in five cities and

Copacabana, where he holds a house attendance record, follows April 27 through May 17, and the young singing star winds up the 3-month stint at Blinstrub's in Boston, May 25 to June 3.

Then, the young Columbia recording star, a little worn to say the least, will take off to Europe for a 3-month vacation — the first he has had since he hit stardom.

HUNDREDS DANCE IN STREETS

# New Orleans Jazzman Gets Old-Time Dixieland Funeral

NEW ORLEANS (AP) — They buried Negro jazz clarinetist Alphonse Picou with music Thursday, and hundreds danced in the streets as two bands blared forth a Dixieland farewell.

"Oh! He was wonderful. Oh! he was good," said Henry Glass, 72, marshal of the Young Tuxedo Band. "I loved his playing."

Picou, 82, who worked as a tinsmith by day and played by night, was perhaps most famed as the originator of the clarinet solo in "High Society." Prominent in New Orleans jazz circles since 1894, he helped develop the distinctive New Orleans jazz style of clarinet playing.

His funeral — held five days after he died — was the biggest since bandleader Oscar (Papa) Celestin died a half dozen years ago.

Two 10-piece Negro brass bands — the Eureka band and the Young Tuxedo band — accompanied the hearse from the funeral home playing slow, haunting dirges and hymns.

**FREE-WHEELING RAGTIME**

Coming back from the cemetery, they played the free-wheeling ragtime that Picou himself helped create at the turn of the century. An army of jazz fans and friends, Negro and white, danced down the streets in spring - like weater.

They formed a block of prancing humanity from sidewalk to sidewalk. Traffic halted. People ran from their homes.

George Lewis, the veteran New Orleans jazz clarinetist, was there. Walter Nelson, a musician friend, carried Picou's clarinet as the hearse started and the bands began playing.

The bands played "Free as a Bird," "You've Got Eternal Peace," "Just a Little While to Stay Here," "What a Friend We Have in Jesus."

Women came out of the beauty parlors with pincurlers in their hair. Men climbed trees. Cameras clicked. Dogs barked. School children peeked from classroom windows.

**ONE OF THE LAST**

Picou was one of the last old Negro New Orleans musicians who still played the same pure, happy simple jazz melodies and rythms created here over a half-century ago.

About a half-mile from the funeral home, the Eureka band boarded a truck and drove to the graveyard, The Tuxedo band turned back and struck up Dixieland tunes.

"Now the fun begins," an old Negro woman shouted as she started dancing. Hundreds around her crowded the band and started dancing, too.

At Mt. Olivet Cemetery, the Rev. James L. Wynne of St. Peter's Baptist Church quoted Scripture. Picou's body was placed in a crypt near where the great Papa Celestin lies buried.

BERRY GORDY JR., second right, songwriter and owner of the Motown and Tamla record firms, in Detroit, is happy over the award he received at the annual Broadcast Music, Inc. dinner in New York last week. Interested onlookers are, l. to r., singer Jackie Wilson, who also copped an award, Mrs. Berry Gordy, Sr., Carl Haverlin, president of BMI, and Mrs. Gordy, Jr.

28 1961

# Georgia Louis Rated Tops Gospel Singer

Georgia Louis has been signed to do a special Saturday Radio show "Folklore in Music" every week over WSTC Stamford. She has cut 3 records and she is presently being sought after by major labels. She was selected the most promising voice of the year by the State Baptist Congress in New York City.

Once again comes the story of a rising star. That kind of a story that happens often in our country, but has all kinds of different twists.

Georgia Louis, now called the "Princess of Spirituals" was born in a small log town in Alabama, Bellamy. Her father and mother, Sam and Anna were farm laborers and had many children. Twelve to be exact and Georgia was the seventh child of that brood.

At the age of seven little Georgia Mae was already selected to follow a course that would later make her what she represents today. Gifted with a powerful voice, even as a child, she would sit in the front bench of the little country church and longingly listen to the choir — wishing that she too could be among them. . .so she sang out. The local ministers encouraged little Georgia to sing on.

GEORGIA LEWIS, called "Princess Of Spirituals" is Bellamy, Alabama's gift to folklore and gospel music singing who rates with the best. She recently recorded several spiritual numbers that bid fair to become international favorites.

# Ex-Courier Newsman Named Music Critic on Top Daily

BY ESTELLE DUNMORE

DETROIT—A former Courier newsman, Collins C. George has been named Music Critic by the Detroit Free Press, taking over one of the most important assignments to be given a Negro on a metropolitan daily.

George, who at one time was editor of the Detroit Courier, also served as war correspondent for this newspaper and handled many top news assignments from 1944 until 1952 while a member of the Courier staff.

Mr. George joined the staff of the Detroit Free Press in 1953 as a general assignment reporter and rewrite man. For approximately four years he served on the city-county beat covering city government and at one time was recipient of a Newspaper Guild award as a part of a team covering a tornado in Flint, Mich.

■

**HE SERVED** for three years as second string music critic under J. Dorsey Callaghan, who retired as Music and Drama critic for the Free Press in December, 1960.

Mr. George entered the newspaper field after a distinguished career as a school teacher. He is one of eight children of John Samuel and Margaret Crusor George of Washington, D. C. Several of his brothers have distinguished themselves in the state department foreign service.

He was educated in the public schools of Washington, D. C., and received his AB degree from Howard University, his AM degree in anthropology from Harvard University in 1932 and his AM in French from the University of Southern California in 1942.

He has also studied at Catholic University, McGill University, Montreal, Canada; the University of Pittsburgh and Wayne University.

■

**HE HAS** been a member of the faculty of North Carolina A&T College, Langston University and Lemoyne College.

He served as managing editor of the Washington edition where he led the campaign "segregation and discrimination have no place in the nation's capital," the recommendations of which were adopted into by the President's committee on Washington, D. C. in 1958.

George admits that music has always been his avocation. He has a record library of some 2,500 records . . . all "long hair." For a short period he was the disc jockey for a chamber music recording program over Detroit FM station WQRS.

■

**COLLINS INCIDENTALLY**, is a confirmed bachelor, and spends most of his leisure hours, engrossed in conversation with a select circle of friends or listening to his very extensive record collection.

He'll go for some solid jazz also but he really enjoys the long haired stuff.

He is a member of Omega Psi Phi fraternity, a charter member of the Detroit Press Club and a member of the Detroit chapter of the Newspaper Guild, once serving on its executive board.

COLLINS CRUSOR GEORGE
. . . likes "long hair" music

# Music: Interracial Fellowship Chorus

IF nothing more than "See the conqu'ring hero comes!" and "Oh! had I Jubal's lyre" had resulted from G. F. Handel's setting of the oratorio "Joshua," his effort would have been worthwhile for us, if not for him.

But last night the Interracial Fellowship Chorus made it possible for us to discover that there is more of value to the oratorio than the famous triumphal chorus and the ecstatic aria. Assisted by five vocal soloists, the St. Thomas Boys' Choir and a sizable orchestra, the large chorus presented the work in the magnificent setting of St. Thomas Protestant Episcopal Church on Fifth Avenue.

Harold Aks conducted the performance, which began at 7:30 P. M. and ended about 10:15 with only a fifteen-minute break between the first and second of the oratorio's three acts.

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The soloists were Charles Bressler (Joshua), Therman Bailey (Caleb), Margaret Roy (Othniel), Virginia Babikian (Achsah), and Kellis Miller (The Angel).

"Joshua" is an uneven work, certainly, but it is never really tiresome musically. The most unexpected treat it has to offer is an idyllic pastoral love scene at the end of the first act that makes pure enchantment of the oft-ridiculed nymph-and-shepherd poetic and musical styles.

This is one of the few instances in which Handel did not seem hobbled to some extent by the tiresome couplets of the Rev. Thomas Morell's seldom-inspired verse. But here the youth Othniel and the girl Achsah (both sung by female voices) can sing the gently flowery lines without the slightest embarrassment. One of the reasons, of course, is that Handel gave them such lovely music.

In Achsah's aria "Hark! this the linnet and the thrush," Handel has filled the orchestral score with wonderful twitterings and chirpings in a gem of descriptive composition.

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Between the love scene and the end of the opera, which becomes genuinely moving and strong, there are some stretches of rather dogged doing. It was surely only Handel's facility that made it possible to create a chorus out of lines that include: "Our children's children shall rehearse/Thy deeds in never-dying verse." But he managed, and since even his routine passages are pretty good, the listening is not bad.

The performance had its ups and downs, too, but on the whole it was quite honorable, and at various times each of the four major soloists seemed especially effective in a given aria.

The Interracial Chorus sang commendably, and the St. Thomas boys were marvelous in 'See, the conqu'ring hero comes!" It was a pity the boy's fine work had to be interrupted by some excruciatingly bad horn playing. Even this, though, could not ruin a predominantly rewarding and gratifying evening.

ALLEN HUGHES.

## Pianist Makes Debut

ERIC HEIDSIECK, a 24-year-old French pianist who rightfully bears a distinguished name in the field of champagnes, made his New York debut Friday night with a recital in Town Hall.

His program was devoted to nothing but the best: two Intermezzos and the Ballade from Brahms' Op. 118, Beethoven's "Hammerklavier" Sonata, Chopin's Barcarolle, the Twelfth and Thirteenth Nocturnes of Fauré, and Hindemith's Third Sonata.

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That Mr. Heidsieck was attracted to works of such musical density is a tribute to his intelligence. His basic approach to each style was correct, as he sought out the warmth of sentiment in the Brahms, the profundity of the Beethoven, the lyricism of the Chopin, the quicksilver color of the Fauré and the modern drive of the Hindemith.

The pianist's fingers were agile enough, generally accurate. At mezzoforte and lower dynamic levels the tone was attractive. The shaping of phrases was sensitive, and the pianist was conscious of inner voices.

Yet, all this musical intelligence and temperament was vitiated in the performance by a mechanical fault. Mr. Heidsieck played on the surface of the keys so that soft notes were inaudible much of the time. A true legato line was never heard. And when the pianist dug into the keys for a loud tone, it became brittle and tinny.

The result was a lack of homogeneity in sound. One longed all evening for a good solid chord with all the notes in proper balance.

It was significant that Mr. Heidsieck did his most satisfactory playing in the Hindemith. The modern temper of the work made him go after all the notes with an energy that made the music sound in the acoustical sense of the word.

R. E.

# NEGRO CONDUCTS COAST SYMPHONY

## Henry Lewis First of Race to Lead Major Orchestra in Regular Concert

By MURRAY SCHUMACH

Special to The New York Times.

LOS ANGELES, Feb. 9—Racial integration took a long step forward here tonight in the field of serious music. Henry Lewis, a Negro, conducted the Los Angeles Philharmonic.

It was the first time a Negro had conducted a major symphony orchestra at its home base during the regular concert season. Mr. Lewis will conduct once more here at the Philharmonic Auditorium this season.

Before tonight he had led the orchestra outside Los Angeles and he will be conducting it in six other programs in smaller California cities.

### Spur to Incentive

"Too often talented Negroes have been reluctant to compete in this field because they were convinced their color would be counted against them," said the lean, tense conductor in an interview before the concert. "One of the most important things I can do now is to give to other Negroes the incentive to try to win positions with symphonic organizations," he said.

Hhe 28-year-old conductor, a double bass player with the Philharmonic, filled in for Igor Markevitch, who canceled his programs here because of his physicians's orders.

An extraordinary aspect of this evening's concert was that the soprano soloist was his wife, Marilyn Horne.

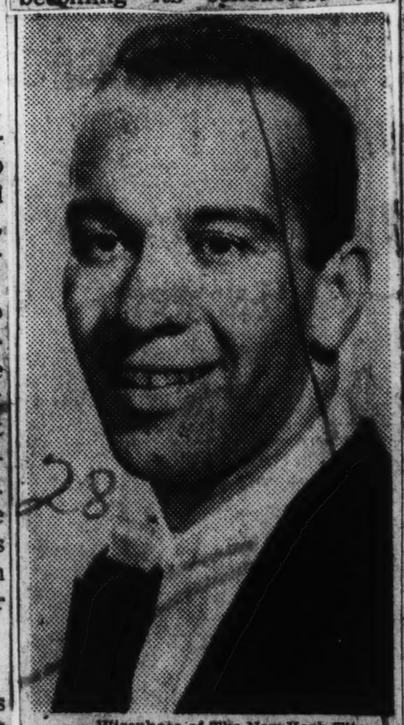
A double bass player with the Philharmonic since he was 18, Mr. Lewis wanted to be a conductor when he was in junior high school. He formed the String Society of Los Angeles in 1958, using eighteen members of the Philharmonic. It was through this group that Mr. Lewis won the attention of George Kuyper, the manager of the Philharmonic.

### Auditioned at 18

Mr. Lewis was born in Los Angeles. At 4 he began studying the piano. At the Susan Dorsey High School here, he joined the school orchestra as a double bass player.

While majoring in music at the University of Southern California, he applied for a job with the Los Angeles Philharmonic. He auditioned and got the job when he was 18.

In 1955, he was drafted and assigned to the Seventh Army Orchestra in Germany, later becoming its conductor. Mr. Lewis returned to the orchestra in 1957.



Wirephoto of The New York Times

**CONDUCTS A CONCERT: Henry Lewis, who directed Los Angeles Philharmonic.**

### Dixon Condcted in '41.

Dean Dixon of New York was the first member of his race to receive an important conducting engagement in this country. His first big chance came in 1941, when he conducted the N. B. C. Summer Symphony for a radio concert. This came to him largely because of an earlier concert at the Heckscher Theatre, which was called to public attention because Mrs. Franklin D. Roosevelt attended.

In the summer of 1941 and 1942 Mr. Dixon had signle concerts with the New York Philharmonic at the Lewisohn Stadium and in the 1949-50 season he led it in a concert for children. But he was not invited to conduct it in the evening in the regular season.

Shortly after that children's concert Mr. Dixon, in discouragement went to live in Europe. He made his home in Paris and conducted in Denmark, Sweden, Norway, Finland, Belgium, Austria and Israel. Four years ago he was made conductor of the Goteborg Symphony of Sweden. After leading it three years, he moved to take up duties in Frankfurt where he is now the conductor of the Hesse Radio Orchestra.

# Ella Fitzgerald Brings Down The House In Paris

American jazz singer Ella Fitzgerald brought down the house at the Olympia Music Hall in Paris while filling in for Parisian favorite, Edith Piaf.

Miss Fitzgerald on a three-month tour of cities in Europe, made the appearance on stage with the Louis Levy quartet and the Oscar Peterson trio.

Miss Fitzgerald sent the packed audience into wild cheers midway her concert by reappearing on the stage singing "Too Close for Comfort," which paralleled with a dazzling tight black dress she was wearing.

She followed up with a medley of Rodgers and Hammerstein tunes, and with a few compositions by Irving Berlin. One closed with the tune "Times Have Changed," which brought a "yes" from the audience, which expressed delight that Ella was singing again.

The theater entrance was packed with Ella's fans waiting for the audience from the first show to leave.

28 1961

# Several Styles of Blues Singing

## Genre's Wide Range Seen in Delivery of John Lee Hooker

By ROBERT SHELTON

John Lee Hooker really sings the blues.

Many earnest city folk and popular singers slip into a blues song as if it were a jacket. But to Mr. Hooker, who is appearing at Gerde's Folk City until April 23, the blues is a uniform, a language and a point of view.

The Mississippi-born singer and guitarist has written and recorded more than 320 blues songs and attests to remembering most of them. In the thirty years since he learned music, at the age of 13, from his stepfather in Clarksdale, Mr. Hooker has embraced several styles. He has shed none of them, his performances running the gamut from personal country blues through more sophisticated, externalized urban blues to heavily rhythmic, flashy material that borders on rock 'n' roll.

Mr. Hooker's voice is immediately arresting, a deep, dark leather-timbred instrument that turns sullen, nostalgic, brooding or sensuous. He has a rhythmic sense that sets a firm, heartbeat pulse against which he embellishes a smoldering vocal line. He projects his voice in an urgent and intimate fashion that almost makes the listener feel Mr. Hooker's hand is on his shoulder and the song is for him alone.

The diversity of Mr. Hooker's material points up the mobility of the simple blues format. "Tupelo" and "Natchez" are vivid recountings of disasters, one telling of a flood, the other of a fire. "Booty Green" is a rollicking dance tune, "Black Snake" is a jealous threat, "Dimandie" is a song longing for his wife. "I Want to Walk" has unvarnished sexuality and "That's My Story" is rueful autobiography.

*Vocalist Appearing at Gerde's Folk City Until April 23*

Irwin Gooen

John Lee Hooker

Mr. Hooker's verses can be as sardonic as:

The best thing in life is free,
But you can give it to the birds and bees,
I need some money.

Or they can be as touching as:

I'm drifting and drifting like a ship out on the sea,
I'm drifting and drifting like a ship out on the sea,
Well, I ain't got nobody in this world to care for me.

Mood being as decisive as it is in blues-singing, Mr. Hooker's sets can be erratic, often leaning too easily toward pleasing the crowd with suggestive lyrics or rhythmic excesses. His guitar playing, on an electric instrument, is quirky, sometimes trilling a low bass figure that brings the audience to hushed suspense. At other times, however, he will slap at his instrument crudely, fail to resolve a chord craving resolution or traipse off on a run that goes nowhere. But his relentless beat and emotional intensity save the day.

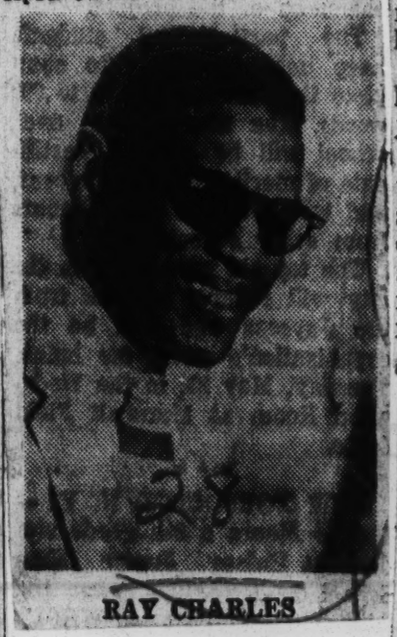
Mr. Hooker left his ten brothers and sisters at 14, was an usher in Memphis, a stock clerk in Cincinnati and finally made his home in Detroit in 1943. He left school in the sixth grade to drift and work, and cannot read music. His painfully shy manner and his stammer could give one the impression of inarticulateness. But only until he starts singing the blues.

# Ray Charles McCormick's Star April 8

**"A Salute To Genius," a special stage spectacular starring Ray Charles—In Concert—will play the fabulous new McCormick Place on Saturday and Sunday, April 8 and 9 for two performances only.**

**The amazing Ray Charles who is rapidly skyrocketing to the top of all performers in the jazz and pop fields brings his entire group of star performers to the giant theater on Chicago's lakefront.**

**The concert will begin at 8:30 p.m. on April 8 and at 8 p.m. on April 9. All seats are reserved.**



RAY CHARLES

# Dizzie Gillespie named to mag's Hall of Fame

CHICAGO —(ANP) Trumpeter Dizzy Gillespie Saturday was installed as the newest member of Downbeat Magazine's Hall of Fame and received a plaque symbolic of the honor at a special performance at the Birdhouse, a night club, on the northside where he is rounding out a two-week engagement.

The creator of "Bop" music, John Burks Gillespie is the idol of millions of jazz fans, both in America and abroad.

With a titled trumpet and an ever-present goatee as his trademark, Diz has blared his jazz tunes to audiences throughout America and from London to Africa and other remote countries of the World.

* * *

ON A U.S. State Department-sponsored tour in 1956, he introduced jazz to people who had never heard of it before. During the tour, also, he arranged a tune called "Night in Tunisia," which has since become a standard jazz piece.

On the stage, Diz is a unique combination of the showman and artist. He is a creative artist who is constantly striving to create new forms and perfect those already in existence.

DIZZY GILLESPIE

*Theater News*

# Jazz Revue With B. Behan Maps Off-Beat Schedule

By Stuart W. Little

"Impulse," the new jazz revue over which Brendan Behan will preside, will give the time-honored Broadway playing schedule of six evening performances and two matinees a week a considerable shaking up.

The show in a legitimate theater will give ten performances a week, seven of them over the week end, with two of them at midnight, on Friday and Saturday. It will play 3 p. m. matinees on Saturday and Sunday and skip Monday entirely.

In fact, the coming of this relatively cheaply-produced jazz show to Broadway on this kind of schedule and a time when there haven't been enough plays and regular musicals to fill up its thirty-two theaters may be another sign of the times. It recalls the way jazz evenings last summer found sure-fire audiences in the musical tents.

On its Tuesday through Sunday schedule, with regular evening performances at 8:40, "Impulse" wil have a top ticket price of $5.75. "We want to put on shows when the people want to see them and at prices they can afford," said Alexander H. Cohen, the producer. He has budgeted the show at a low $40,000 to $50,000.

Behan will arrive March 13 for a Toronto opening March 20. The Broadway opening at a theater still to be set is March 29, in the Easter vacation period when a lot of young jazz fans are expected to be in the neighborhood. In the show, Behan will act as "conferencier," a non-Gaelic term meaning master of ceremonies. There will be about twelve jazz sections, including Camen de Lavallade as featured dancer, Nina Simone, the jazz pianist and singer, Olatunji and his drums and a number of others. From the musicians and from Behan, improvisation is expected, and will be certain, Mr. Cohen believes, in those midnight performances lasting past 2:30 a. m.

Carmen de Lavallade, who will be a featured dancer in the new jazz revue, "Impulse."

The New York Times

**CONTRACT WINNERS: George Shirley, tenor, and Francesca Roberto, soprano, after the finals of the opera auditions sponsored by National Council of Metropolitan Opera. Mr. Shirley was given contract and Chambers Scholarship of $2,000. Miss Roberto won a special apprentice contract and the Fisher Foundation Scholarship.**

The New York Times

# George Shirley, Tenor, Wins 'Met' Auditions and a Contract

New York

By ALLEN HUGHES

A 21-year-old tenor, George Shirley of this city won yesterday the opera auditions sponsored by the National Council of the Metropolitan Opera. His reward is a contract with the Metropolitan Opera and the Chambers Scholarship of $2,000.

Rudolf Bing, general manager of the opera company, made the announcement at the conclusion of the final auditions, which took place before a large invited audience in the opera house. Thirteen young artists had participated in the finals, which were judged by Mr. Bing and seven members of the Metropolitan staff.

The set on the great stage was that of the first act of Verdi's "Nabucco," but Mr. Shirley's prize-winning aria was "Nessun dorma," from Puccini's "Turandot."

Francesca Roberto of New York, a 26-year-old soprano who sang "Un bel di vedremo," from Puccini's "Madama Butterfly," won a special apprentice contract, in addition to the Fisher Foundation Scholarship of $2,000.

Mr. Shirley graduated from Wayne University in Detroit, where he majored in music education. He has sung with the Teatro Nuovo of Milan and the Teatro La Pergola of Florence, both in Italy. In this country he has appeared with the Turnau Opera, the N. B. C.-TV Opera and the New England Opera Theatre.

Miss Roberto, who received her early training at the Hartt College of Music in Hartford, has sung in Italy and with the experimental opera project of the New Orleans Opera Association.

The four other prize-winning singers were Edna Mae Garabedian, 21, of Fresno, Calif., who received the F. K. Weyerhaeuser Scholarship of $2,000; Maria De Francesca, a native of Trieste, Italy, who was given the J. S. Newberry Scholarship of $1,000, and Shirley Verrett-Carter and Billie Lynn Daniel, both of New York, graduates of the Juilliard School of Music, who shared equally the McBride Memorial Scholarship of $1,000.

Two other contestants, Armand McLane of New York and Gene Ferguson of Martinsville, N. J., will be admitted to the Metropolitan's Kathryn Turney Long Opera School along with the six winners.

It was also announced that Heather Thomson of Vancouver, B. C., and Roy Samuelson, of Provo, Utah, semi-finalists would receive $400 each as co-winners of the H. F. Lenning Semi-final Award.

Further announcements of awards involved auditions contestants of previous years. Frankie Weathers will be given an F. R. Titcomb award of $1,000, and Lavergne Monette will receive $500 and James Tippey $300 in a division of the Mrs. R. P. Loftus Award.

At a morning meeting of the National Council of the Metropolitan Opera, Mrs. F. K. Weyerhaeuser, its president for eight years, was elected honorary president. The newly elected president is Frank E. Taplin of Princeton, N. J., who was formerly chairman of the executive committee.

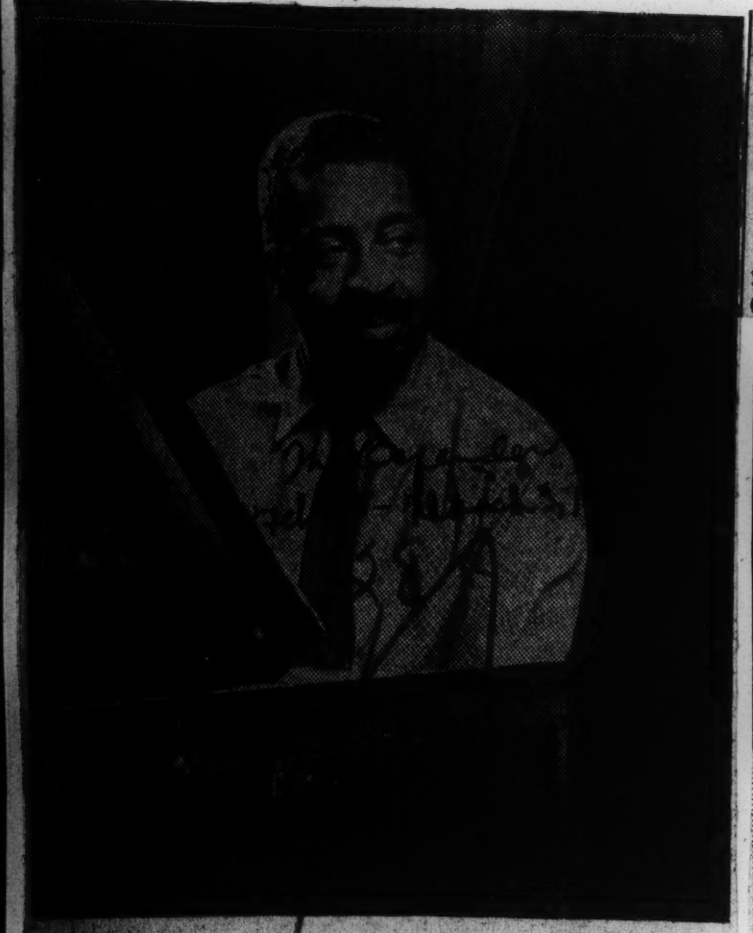
# First Winner In 'Met' Auditions

Journal & Guide Norfolk, Va.

George Shirley, right, 30-year-old tenor from Detroit, is the first Negro to win the national Metropolitan Opera auditions. Here, he is congratulated by Met general manager Rudolph Bing, center, and Francesca Roberto, left, female finalist in the auditions.

Mr. Shirley brought a highly critical audience of distinguished opera patrons to their feet with shouts of "bravo," after he finished singing. Triumphing over 12 other finalists, he received a Metropolitan contract for next season and a $2,000 cash prize. He was a soloist with the U. S. Army Chorus (1956 to 1959) following graduation from Wayne State University, Detroit.

28 1961



EARL GARNER

# Erroll Garner Play Opera House Feb. 25

Chicago, Ill.

Erroll Garner, noted pianist-composer, will appear in concert Sat., Feb. 25 at 8:00 P.M. for one performance only at the Opera House.

The first jazz artist to be presented by noted impresiaro S. Hurok, Garner will be presented under the Hurok aegis this season in cities across North America.

Pittsburgh-born Garner has been playing the piano professionally since the age of seven, with ever-widening successes, in theatres and supper clubs, on records, radio and television. In recent years he has been bringing his unique talents to the concert stage more and more each season.

Completely self-taught, Garner has won many coveted awards, all over the world, both for his playing and his compositions. Last winter, he received the Grand Prix du Disque from the French Academy of Arts. His following is world-wide, an ever-growing audience ranging from jazz enthusiasts to confirmed classicists.

Acclaimed as one of the most original pianists, he has evolved his own system of playing the piano by ear and composing on tape. His work, then, is transcribed to written music by others.

Garner has more than one hundred compositions to his credit and is an ASCAP writer

. . . very unusual, since he does not read music. He usually features some of his own works in his concerts and he often composes during actual concert performances. His audience on February 25 at the Opera House may well be witness to the birth of some new Garner compositions.

FESTIVAL ARTIST — Gloria Davy, famed concert artist and Metropolitan star, will be the featured guest at Talladega College's annual Fine Arts Festival, April 16.

PHILIPPA SCHUYLER
Lionized In Paris

Journal & Guide
Norfolk, Va.

# Philippa Schuyler Hailed In France

Sat. 2-18-61

PARIS — During the last few weeks, Phillippa Schuyler has been the talk of Paris. She has appeared on six major TV shows, has performed her music on the Overseas Radio to all the French Community of nations, has been frequently written up in Figaro, Paris - Soir and Paris - Jour and Journal deDimanche.

Her concert at the Chopin Pleyel was highly successful. Among those present was Gaston and Madame Monnerville (he is the President of the French Senate); Francoise Sagan, the famous young woman writer; Andre Liotard, Antartic explorer and writer, and Countess Gouet, Phillipa's godmother.

**THE PARIS-JOUR** had this to say about it:

"Phillipa Schuyler, American pianist, gave a recital at the Chopin-Pleyel, before a large and elegant audience. This sympathetic artist, despite hr youth has already received laurels in every part of the world, and possesses a repertoire as vast as it is distinguished. Her interpretations are ardent and passionate and as composer and interpreter, she had a great success."

**WHILE IN** Paris, Phillippa was a frequent guest of the Gaston Monnervilles at Luxembourg Palace, where they live. Madame Monnerville is a fine musician herself and her beautiful music room with Goblin tapestries and three pianos was at Phillippa's disposal for practice. Madame Monnerville has composed many waltzes and French folk music.

Phillippa will leave Paris shortly for Brussels where she has four more performances, in addition to two already performed there on her first arrival in Europe. She has also already performed on the Hilversum TV in Amsterdam, and will be in Berlin for a concert Feb. 21.

In March, she will play again in Paris before going to Morocco and appearing in recital in Rabat, Casablanca and Taniers, March 20 - 22 - 24. She flies back to the U. S. to play in Denver, March 29.

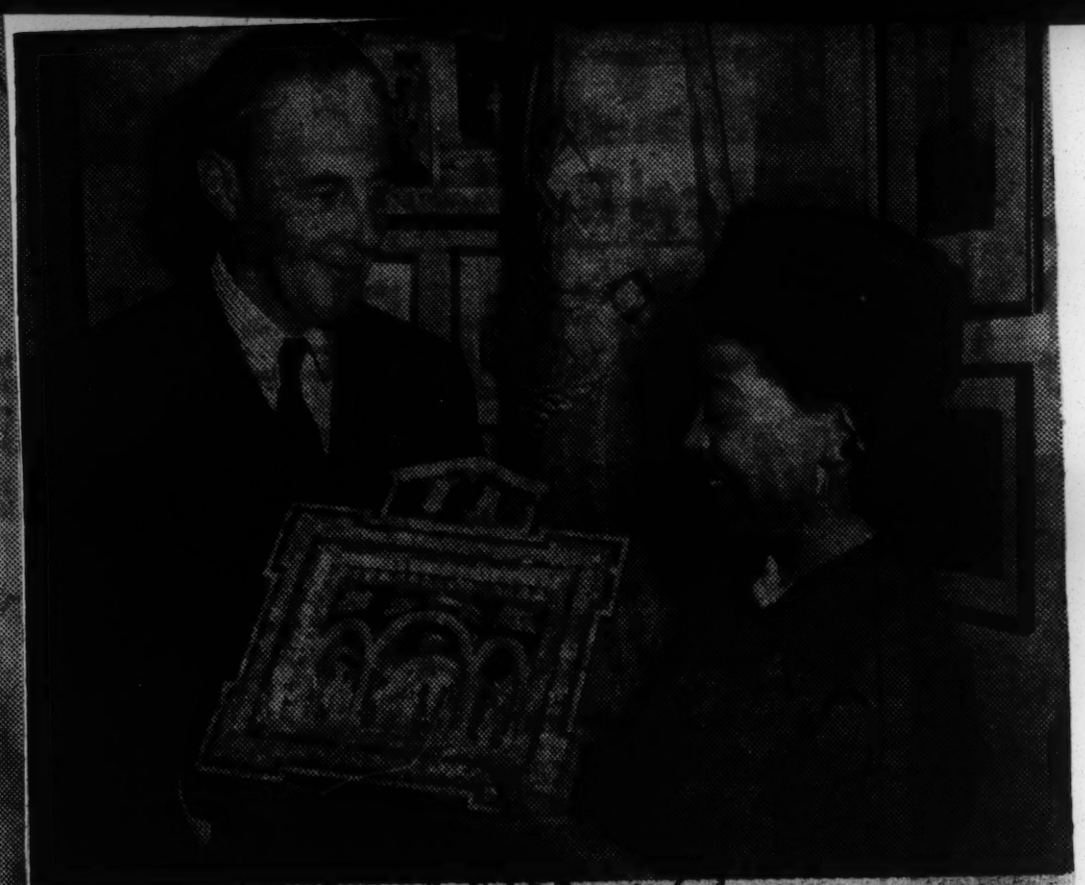
28 P. 18

Journal & Bulletin
Norfolk Va Sat. 2-18-61

## Back In Limelight

Little Esther, the singing darling of record fame of yester-year, is back in the limelight again as the star of her own stage revue in which she shares top billing with Larry Darnell, also a "great" coming out of the past. P. 18

The show is currently on tour of leading theatres and clubs.



**GIFT FROM AFAR** — Internationally known concert pianist Natalie Hinderas is shown presenting to Mayor Richardson Dilworth of Philadelphia a mother-of-pearl impression of the Nativity scene from the Lord Mayor of Hufn F Kurdi of Amman, Jordan. Miss Hinderas delivered the gift upon her return from a State Department-sponsored tour of the world. She also served as an honorary good-will ambassador from the City of Philadelphia, and gave several concerts in

# Leontyne Price-Warfield Marriage Rift Reported

The Courier
Pittsburgh Pa
Sat. 2-18-61

Leontyne Price — William Warfield

NEW YORK—Leontyne Price, brilliant dramatic soprano, outdid Maria Calas in artistry and histrionics as she made her debut last week at the Metropolitan Opera House.

Not only did Miss Price win thunderous ovations as Leonora in Verdi's "Il Travatore," but she was also revealed shortly after her debut that she and her husband, famed baritone William Warfield, were not singing in tune.

Neither Miss Price nor Mr. Warfield were discussing the matter. Both artists have been considered an ideal couple for some time. Mr. Warfield's most well-known role has been Porgy in "Porgy and Bess. He sang the title role that travelled through Europe and Russia. He is presently making concert appearances on the West Cost.

Not a Callas temperamentally, Miss Price proved to a wildly enthusiastic audience that she is and will be for a long time one of the Met's most valuable properties. She is scheduled to appear in "Aida," "Madame Butterfly," "Don Giovannie" and "Turandot."

28 1961

One-Man Gang Musician

# The 'Lone Cat' Wasn't Behind Door When Opportunity Knocked

Jesse Fuller is living testimonial to the oft-disputed contention that opportunity can knock on one's door more than one time.

Miss Opportunity has been knocking on Fuller's door for a long time. He's quick to take advantage of her favors which, up to this point, have been fleeting and somewhat temporary at best.

Today, Jesse stands at the threshold of new success after having passed the 60-year mark. With septegenarian status looking him in the face he's off and running as the "Lone Cat," a musician who sings and dances and accompanies himself on a 12-string guitar, harmonica, kazzo, cymbals and "fotdella."

For the uninitiated, the "fotdella" is a big six-string bass viol that Jesse put together at 55 years of age, which is played by the foot via a system of pedals and levers.

He told C. H. Garigues, jazz editor of the San Francisco Examiner, "I got hearing about fellers who were makin' lots of money on records. I tried to get some fellers to play with me but they were always busy—drinkin' wine and gamblin'. So I said I'm goin' to make me a one-man band and I did. My wife she call it a "fotdella" that's like a foot diller 'cause I play it with my foot. And that's its name."

And now, through the beneficence of Good Times Jazz, a record firm in Los Angeles, the "Lone Cat" has been given another chance to gig with Lady Opportunity.

JESSE FULLER

. . . 'the lone cat'

■

FULLER'S career is of epic proportions. It had its beginning on the outskirts of Atlanta when he grazed cows at 10c per day. And from that time to this it has been a monumental series of ups and downs.

"The Thief of Bagdad" and "East of Suez."

3.—Raising three daughters, Jarania, Alice and Gertrude.

4.—Working in clubs and bars in San Francisco, Oakland and Berkely.

5.—Recording for the first time in 1958 for Good Time Jazz and serving as guest artist on several TV shows.

6.—Guest of honor at the University of California's International Folk Festival in 1959.

■

AND THE "DOWNS" are something else as they are sprinkled right in between the "ups." Fuller's career has seen him work on a cauliflower farm in Northern California one month after his triumphal tour in Europe.

During his teens he worked on "transportation"—in Dixie lumber camps and in other Southern labor camps. He used to carve wooden snakes and sell them for $1 apiece on Los Angeles streets and even shined shoes outside of the United Artists studio.

He has iced cars for the Southern Pacific Railroad and also worked in shipyards. He has picked walnuts and worked odd jobs up and down the West Coast.

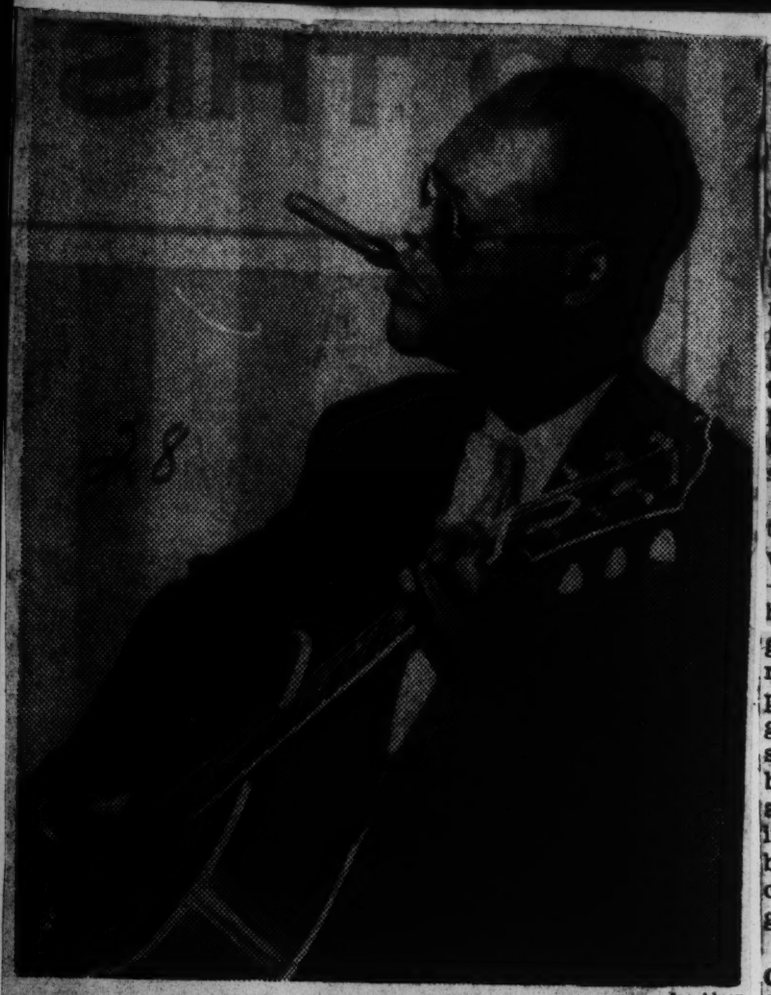
And today, this "one man band" who "frails the git-tar" and plays a home-made hat cymbal, has one ambition—to appear as a guest artist on Ed Sullivan's Sunday TV show.

The name of his new record? Elementary! It's Jesse Fuller "The Lone Cat" and is on the Good Time Jazz label.

The "ups" included:

1.—An European tour during which he was acclaimed in Liverpool, Manchester, London, Belfast, Sweden, Denmark and Islington (4,500 heard him there).

2.—Working as a movie extra at United Artists and appearing in such pictures as



Joe Alper

**GOSPEL SINGER—The Rev. Gary Davis has made a disk of songs juxtaposing "sinful" music with sacred words.**

# COMPLEX GENRE

## Disks Reveal Variety In Gospel Music

By ROBERT SHELTON

WHEN the white listening audience gets to hear more of the undiluted music of the Negro gospel movement, some sort of an explosion in taste is bound to happen.

Occasionally a giant of gospel-singing such as Mahalia Jackson reaches out to extend the influence of the music. Occasionally a gospel singer such as Ray Charles will move into jazz and start a whole new school. And from time to time a folk singer of the power of Odetta will program a hard-driving gospel song.

But the full impact on white audiences is yet to come. It has reached the Negro audience in the large cities of the North, however. Several large churches and scores of small, independent churches—Sanctified, Baptist, Pentecostal—have gospel choirs and soloists. Nearly fifty hours a week of gospel music is played on three radio stations in the New York area.

With the rise in popularity of gospel music, it has become for its students a growing area of complexity. Where is gospel music, which is designed to win the greatest number of adherents, a genuine expression of religious faith? Where does it become a mask for commercialism? Where does the sincere evangelism end and the Elmer Gantryism of gospel music begin?

### Uncharted Territory

Despite all the research that has been done in the area of the blues, the gospel field is relatively uncharted territory. Arna Dontemps in "The Book of Negro Folklore" has an excellent background essay, and Marshall Stearns has written some preliminary studies. Fortunately more solid research is in progress. Samuel B. Charters is planning for Folkways a two-disk analytical-historical study of the origin of modern gospel. And Gary Kramer of Atlantic Records with Tony Heilbut of Queens College has done a historical-critical article that deserves early publication.

The jazz and blues orientation of much of modern gospel strikes one at first as an incongruity. **Urban Holiness Service** (Folkways FR 8901) seems more like a spirited jam session than it does a religious ceremony. Elder Charles Beck leads this uninhibited gathering with his exhorting sermonizing, with his trumpet and vibraharp and singing.

A future article will attempt to describe in detail all the varying styles in modern gospel — hard gospel, sweet gospel, hallelujah shouts, "down home" gospel and thinly veiled rock'n'-roll. A few records can be pointed to, illustrating modern gospel popular in the North, some of the religious forms to be heard in the South today and a record by one of the outstanding folk artists whose "holy blues" style has been part of a continuing tradition that fed the gospel movement.

**Meeting Tonight, A Gospel Concert by the Famous Ward Singers** (Savoy MG 14015) cuts a wide swath between old-style spirituals, Baptist camp meeting shouts, and composed modern gospel songs. In the latter group are the elements that make gospel so distinctively exciting; a quick-tempo, heavily thudding, syncopated "Sanctified" beat in 2/4 time, (an eighth note, a rest followed by two sixteenth notes); alternation of leader and group, soaring vocal line all wrapped together with lyrics dealing with Biblical stories and devotional messages.

### One-Disk Survey

An excellent one-disk survey of spiritual singing in the South today is the **Negro Church Music** disk (Atlantic 1351, stereo and monaural) recorded in the field by Alan Lomax as part of the seven-disk "Southern Folk Heritage Series." The disk runs from a simple, evocative spiritual sung by Vera Hall, to lining hymns in which the leader lines out the words to the congregation, lively hallelujah spirituals to spiritual singing from the Georgia Sea Islands to an uninhibited shout by a Memphis Pentecostal congregation that comes closest to the modern gospel form.

Where did modern gospel come from? Some authorities in the field will point to Thomas A. Dorsey, former accompanist of Ma Rainey, as the "father of gospel," and some attribute the "mother" role to Lucie Campbell. Others indicate that it was the shouting preachers of the Twenties such as Rev. J. M. Gates, who deserve most credit, while the contribution of Elder Micheaux' radio broadcasts of the Twenties and Thirties is cited as being the decisive turning point from the old jubilees and spirituals.

The complexity of gospel would indicate that all these forces played a part. Certainly one major line in the whole strain is the "holy blues" singer, the blind street musician who would play guitar and deliver impromptu song-sermons. Blind Willie Johnson was a monumental figure in this tradition, one that has not died out, witness the work of the Rev. Pearly Brown on **Georgia Street Singer** (Folk-Lyric FL 108, 3323 Morning Glory, Baton Rouge, La.)

But a much more artistic continuator of the Blind Willie Johnson style is **Blind Gary Davis: Harlem Street Singer** (Prestige/Bluesville 1015).

The disk is a major contribution to understanding the evolution of gospel song. For here, the curious juxtaposition of "sinful" music with sacred words is just what flocks of gospel groups are practicing today.

While the sincerity of some people in the gospel movement can be questioned, the Rev. Gary Davis' conviction cannot. He is foremost a distinctive, imaginative country blues guitarist and his singing voice — rough, rude and primitive — is capable of the most exultant type of statement.

28 1961

# DUKE ELLINGTON STILL THE PIONEER

By JOHN S. WILSON

At a time when the exploratory aspects of jazz, spearheaded by the "third stream" movement, are receiving increasing attention from the recording companies, it is both sobering and refreshing to find that pioneer jazz explorer, Duke Ellington, rising to the occasion with one of his more completely realized extended compositions, **Suite Thursday** (Columbia CL 1597; stereo CS 8397) written in collaboration with Billy Strayhorn.

This is honest, full-bodied, imaginatively developed Ellingtonia, undiluted by the sketchiness or hasty, slap-dash qualities that have often turned up in his longer pieces. And it makes full use of the most interesting aspects of Mr. Ellington as a composer-conductor—his fascinatingly colored ensemble voicings, his skillful weaving into the ensembles of the individual solo styles of his sidemen and the almost overwhelmingly rocking propulsion that he can draw from his bands.

As if this were not enough, Mr. Ellington also contributes some brief but occasionally hair-raising piano passages of his own. It's quite evident that the Duke has no intention of being overtaken by any come-lately explorers.

The disk also includes the Ellington treatment of five selections from the **Peer Gynt Suites Nos. 1 and 2**, which, like his recent run-through of "The Nutcracker" Suite, prove to be uninspiring source material for his unique orchestrating talents. Unlike the "third stream" composers, Mr. Ellington does not seem to be concerned about filling the gap between jazz and "classical" music—he's a jazz man all the way.

## Similar Problems

But the difficulties he has encountered in attempting to tie his personal jazz style to Grieg and Tchaikovsky are somewhat similar to the problems met by the "third streamers" in their efforts to weave jazz and "classical" elements together. As a rule, both elements suffer. The rule holds on **The Modern Jazz Quartet and Orchestra** (Atlantic 1359 stereo SD 1359), one side of which is devoted to Gunther Schuller's Concertino for Jazz Quartet and Orchestra while the other contains short pieces by André Hodeir, Werner Heider and John Lewis.

All four works lean toward the jazz side of the fence. The Modern Jazz Quartet moves through them with a sure-footed sense of direction but the orchestra (a symphony orchestra) is all too often an intrusive factor, blunting the quartet's most effective passages. Particularly in Mr. Schuller's strong-rhythmed Concertino, one is constantly pursued by the thought that the quartet would have done much better by itself.

Incidentally, a superb summation of how well the Modern Jazz Quartet can do by itself is found in **European Concert** (two disks, Atlantic 2-603; stereo DS 2-603), which covers highlights of the group's repertory from its early days—"Django," "Bluesology" and "Vendome"—to such recent additions as "Pyramid" and "It Don't Mean a Thing," recorded in excellent concert performance last year.

Reports are also at hand from some of the more adamant individualists among the jazz explorers. **Charles Mingus Presents Charles Mingus** (Candid 8005; stereo 9005) contains an admirable suggestion from the volatile bassist that audiences refrain from applauding soloists ("we are interrupted by your noise"), a piece titled "All the Things You Could Be Now If Sigmund Freud's Wife Was Your Mother," numerous displays of the wild, roaring intensity that Mr. Mingus can build in his groups and some brilliantly flamboyant bass clarinet playing by Eric Dolphy.

But much of the effectiveness of the disk is offset by the seemingly formless violence of many of the sections and the tasteless use of such gimmickry as a long, unmusical "argument" between bass clarinet and string bass as well as some lyrics in a musical Bronx cheer called "Original Faubus Fables" that, insofar as they can be deciphered, appear to be on the same level of wit as the segregationists' cry of "Two, four, six, eight, we don't want to integrate."

Ornette Coleman's fifth LP, **This Is Our Music** (Atlantic 1353; stereo SD 1353) includes his first recording of a piece by a composer other than Ornette Coleman—the Gershwins' "Embraceable You." His approach to this familiar tune may prove helpful to some listeners as a guide to his interpretation of his own compositions.

This is a more varied collection than his earlier disks but it is still extremely esoteric. Mr. Coleman seems to be gaining more facility on his plastic alto saxophone and his tone is expanding. But although he has occasional periods of sustained, reflective playing, most of his work continues to be expressed in disjointed and apparently directionless bleats and stabs.

Until Mr. Coleman's appearance, the most iconoclastic musician in jazz was Cecil Taylor, a pianist. Mr. Taylor is at least less jarring than Mr. Coleman although he is scarcely any more lucid. **The World of Cecil Taylor** (Candid 8006; stereo 9006) gives a relatively unobstructed view of the manner in which he molds percussive jabs and rippling, flighty runs into a highly individual means of expression.

**Otis Spann Is the Blues** (Candid 8001; stereo 9001) is shared by Mr. Spann, a young, tradition-conscious blues singer who is better known as the pianist in blues singer Muddy Waters' band, and Robert Lockwood Jr., a stepson of the memorable blues singer of the Thirties, Robert Johnson. Both men have the penetrating, acerbic style that is strikingly effective in country blues, although neither quite achieves the electrifying impact that the elder Mr. Johnson had.

**ELLINGTONIA ON A DISK—The Duke and members of his band record his extended work, "Suite Thursday."**

**Wild Women Don't Have the Blues** (Candid 8008; stereo 9008) introduces a new singer, Nancy Harrow, who is blessedly free of the clichés currently fashionable among many of those who are thought of as jazz singers. She has a straightforward approach, a swinging sense of phrasing and a voice suitably flexible for her program of blues and good, solid standard material ("Sunny Side of the Street," "I've Got the World on a String," and "All Too Soon").

What's even more important, she has the support of a shrewdly chosen group of musicians, among them Buck Clayton, Dickie Wells, Buddy Tate, and Dick Wellstood, all of whom have generous solo opportunities.

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For Norbert Yancey, an audience of only three in Bryant Park is plenty of reason to burst into song.

Photo by Albertin

# Laborer Sings to SRO in Midtown Park, Hoping to Sound a Responsive Chord

By BRUCE SLOAN,
World-Telegram Staff Writer.

Norbert Yancey is singing to SRO audiences seven nights a week.

He has booked himself into Bryant Park, where from 5 to 6 each night his rich dramatic tenor voice enchants the park strollers, idlers and subway-bound pedestrians on 42nd St. and fugitives from the heady Public Library.

However, the talented 24-year-old Negro's singing is not limited to the crowds he gathers in the midtown park.

"Singing is my whole life," he said. "I sing wherever I think I can attract a lot of attention—Duffy Square, Central Park Mall, Fifth Ave. and 59th St., and Washington Square."

**Cops Unappreciative.**

His audience is not composed of music lovers alone. Cops, never known for their appreciation of talent and art, are often interested in his performance and usually ring a quick curtain and scatter the audience.

But this doesn't impress Mr. Yancey. He'll continue to sing, he said, and hope for recognition.

"A lot of people leave their cards and tell me to come around for an audition," he said. "But they never materialize. Sometimes they're even phony cards but I don't mind. One of these days I'll get a break."

Mr. Yancey came to New York four years ago from Sharon Hill, Pa., and lives at 100-22 35th Ave., Corona. He works when he can, as a longshoreman and in construction. He keeps his husky build by weight lifting, boxing and practicing judo and karate.

Although he is untrained vocally, Mr. Yancey is a keen student of recorded music, especially that of his favorite singer, Mario Lanza. He is mainly interested in classical and semiclassical singing, but his selections often range into popular and folk music—all of which he learned from records.

**Languages Come Easily.**

"I sing in Italian, Spanish, German and Greek," he said proudly. "I learned them all from records. And I learned to sing in Latin, too, when I sang in our church choir back home."

He also writes songs. "I don't know how to arrange lyrics, so I just make up the song in my mind, then I go out and make one of those little records. That way I can play it for anyone who might be interested."

Meanwhile, to the delight of many New Yorkers he will go on singing, anywhere and everywhere, waiting for the big break.

# Johnny Mathis Names National Urban League His Beneficiary

Johnny Mathis has made the National Urban League the beneficiary of a $25,000 policy insuring his life. The singer has presented the policy to Lester Granger, the Urban League's National Director.

The singer's decision to take such a policy came after discussions with Philip J. Goldberg, chairman of the board of the Institute for Financial Planning, specialists in charitable endowment bequests through life insurance.

"In making the Urban League the beneficiary of my life insurance policy I have done something which I hope other people, in all walks of life regardless of their race, will also do," said Mathis.

# ODETTA IS HEARD IN SONG PROGRAM

Folk Singer Offers Ballads, Spirituals and Gospel Music at Town Hall

The intense and heroic music-making that listeners have come to expect from Odetta was abundantly available at the folk singer's Town Hall program Saturday night.

Her characteristic bite, drive and passion were brought to bear persuasively on a Bessie Smith lament, "Special Delivery Blues"; a hammering gospel song, "Ain't No Grave Can Hold My Body Down," and a large-scale version of "Children, Go Where I Send Thee," a tour de force that may replace the singer-guitarist's "Water Boy" as a show-stopper.

Odetta's interpretations are anything but superficial. Largely because of this, one often has to wait for her to break through in establishing her rapport with material and audience. On this program, that point came relatively late, in a group of three spirituals that closed the program's first part on a tide of emotion that carried through the remainder of the evening.

Apparently trying to develop the upper-register potential of her three-octave range, the singer tried several high passages and falsetto flights. These departures from her home territory of rich contralto chest tones were not always successful. Smoother transitions from one register to another would be in order.

Despite all the reserves of power at her command, Odetta did not neglect the lyrical approach. A woman's version of "Streets of Laredo" was beautifully conceived and the ballad of "John Reilly" was told with the economy the ballad style dictates. "Red Clay Country," however, seemed overintensified, tortured and pushed out of its essentially simple shape.

But this was the only significant lapse in a program that frequently crackled with excitement. Bill Lee provided imaginative and dependable support on the bass.

DIAHANN CARROLL.

# Plays and Players

## Diahann Uses the Method

By HENDERSON CLEAVES.

Diahann Carroll says she is getting more choosy. And it's all a result of learning about herself.

"I have studied with Lee Strasberg several times," the young actress-singer reported. "I didn't like it the first time. I resented the probing. I left and came back. But he helped me ask myself what I could give that other people couldn't, to find out about myself and what I wanted to do. I could have done it earlier, but I didn't know it."

Miss Carroll is a native of the Bronx who got her first big break at the Latin Quarter after becoming a three-time winner on TV's Chance of a Lifetime.

**In the Depths.**

"I was so nervous I couldn't hear," she recalls. "It was like being under water. I was singing in another key or the band would finish and I would go on."

Well, all that has changed. Since then she has sung in places like Havana, Paris and Cairo, appeared on Broadway and extensively on American and British TV and been seen in the movies "Carmen Jones" and "Porgy and Bess."

Martin Ritt signed me for 'Paris Blues.' I play one of two American girls in Paris. The other is Joanne Woodward. I think it will be a very contro-

("Goodby Again" is the latest title of "Aimez Vous Brahms?" the Francoise Sagan story.)

In "Paris Blues" she plays a social worker. Sometime

"Goodby Again" is a singer. I was making 'Paris Blues' in the daytime and 'Goodby Again' at night."

movie. He is director.

doing that on two more films.

"I was singing in Paris when

Wolf Mankowitz changed the part from that of a school teacher when he learned she had studied sociology at NYU.

Miss Carroll has been married five years and is the mother of a five-month-old daughter. She is very serious about that, too.

"I try to be a good mother," she says. "I want to be as involved as possible in everything she does. But at the same time I have to work to be happy. I must do both. My husband has stood it pretty well so far."

# Ella Gives The Do's And Don'ts For Girl Singers Who Seek Fame

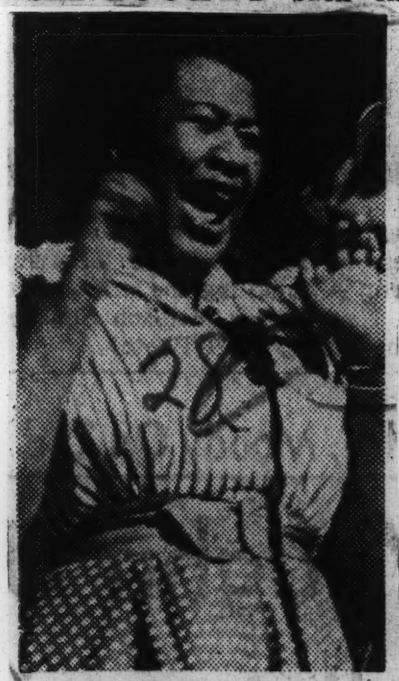
Journal and Guide
Norfolk, Va.
Sat. 3-18-61

By GRANVILLE ALLISON Jr.
United Press International

MIAMI BEACH — Ella Fitzgerald thinks young singers should work harder developing their talents and worry less about becoming immediate "hits" if they want to become fixtures in show business.

Ella, long the "first lady of songs" in popular music, gave her views recently while relaxing between shows at the Eden Roc Hotel here.

SHE LOOKED back on



ELLA FITZGERALD
Tells Do's, Dont's

more than 20 years of performing and winning countless honors and polls for her singing and said, "People do wrong when they tell a young singer he's going to get rich quickly.

"The singers who have stayed on and really become popular have had to scuffle for a lot of years before they made it. I'm grateful for where I am, but people forget the early time when I was starting out and was a nobody. It was rough.

"THERE'S NO scarcity of talent nowadays. The big problem is finding it, developing it, and using it right. There are a lot of kids around now who sing real fine. Some of them just haven't gotten the breaks."

Ella said immediate success often hurts a young vocalist.

"THERE ARE a lot of singers," she said, "who make one record that really hits big. They get all kinds of offers, but the only thing they really know how to sing is that one song.

"They'll go into clubs and people will say, "He doesn't have any talent,' or "She's no good, she's only got one song.' That's bad. People end up not wanting to hear them and the kids' ambition is squashed."

Ella's career blossomed to new heights when she became associated with jazz impresario Norman Granz six years ago.

the audience. They came eagerly. Miss Fitzgerald picked up "Times Have Changed," and a voice from out front yelled "Yes!"—not so much to confirm the sense of the title as to express sheer pleasure that Ella was singing again.

By the time the early performance ended, the theatre entrance was packed with those waiting for the late show. The troupe will leave tomorrow for Germany.

## ELLA FITZGERALD ACCLAIMED IN PARIS

The Wash. Daily News
2-25-61

Special to The New York Times.

PARIS, Feb. 28—Ella Fitzgerald took over the Olympia Music Hall tonight on Edith Piaf's night off. Although the American did not make Parisians forget their beloved "Sparrow Kid," she brought down the house in her own right.

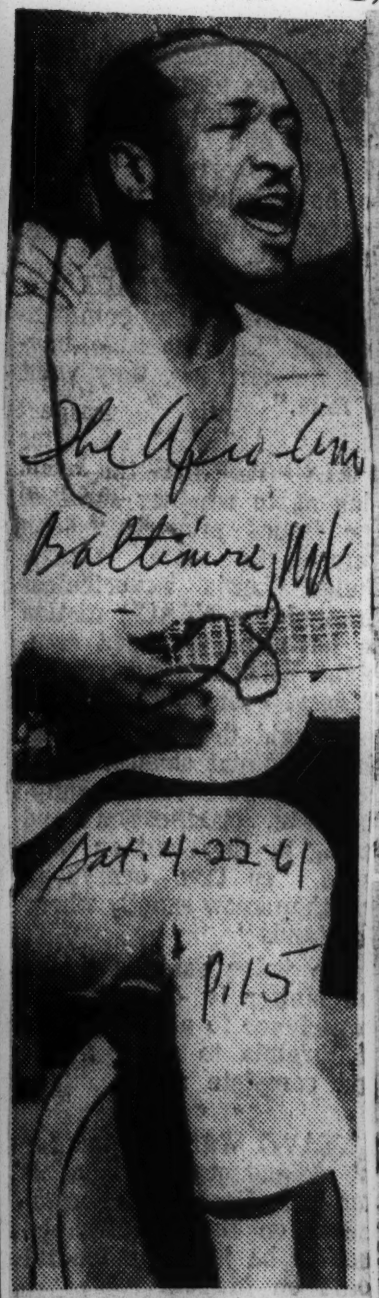
Miss Fitzgerald is on a tour that began in Berlin three weeks ago and will continue in Israel in April. She was accompanied by the Louis Levy Quartet, after a warmup by the Oscar Peterson Trio. The crowd went particularly for Ed Thigpen, drummer with the trio.

After intermission, Miss Fitzgerald came on in a dazzling tight black dress. She began with "Too Close for Comfort," eased into a new Rodgers-Hammerstein medley, and by the time she reached Irving Berlin's "Cheek to Cheek," she was highballing along like a railroad engine.

Wash. D.C. 3-1-61

The singer tried only one word of French: "Merci." Toward the close, she stood as if waiting for suggestions from

28 1961



ROYAL PERFORMANCE — Folk singer Josh White scored one of the major triumphs in the all - folk concert at London's Festival Hall last week, the British royal family looking on.

Nina Simone.

Carmen de Lavallade.

## 'IMPULSE': IMPROVISATIONAL REVUE

Brendan Behan will act as commereneier for the show's cast which includes Nina Simone, singer-pianist, and her jazz trio; Carmen de Lavallade with John Butler dancing "Portrait of Billie Holiday"; Gerry Mulligan and his jazz band; Olatunji and his African company of drummers, dancers and singers, and Oscar Brown Jr., singer. It opens at the Royale Theatre Saturday.

Photos by David Workman

Olatunji.

Gerry Mulligan.

WHEN HOLLYWOOD PRODUCER Joe Pasternak (left) read in a Cleveland paper that 12-year-old Elsie Banks would have to give up her place in the school orchestra because she didn't own an instrument of her own, he acted right away. Pasternak presented Elsie with a violin, a gift from him, and now everybody's happy. If her talent justifies it, he will continue to provide assistance annually.

# Teddy Wilson Uses New Tricks

## Ex-Goodman Pianist Explores Modern Jazz at Embers

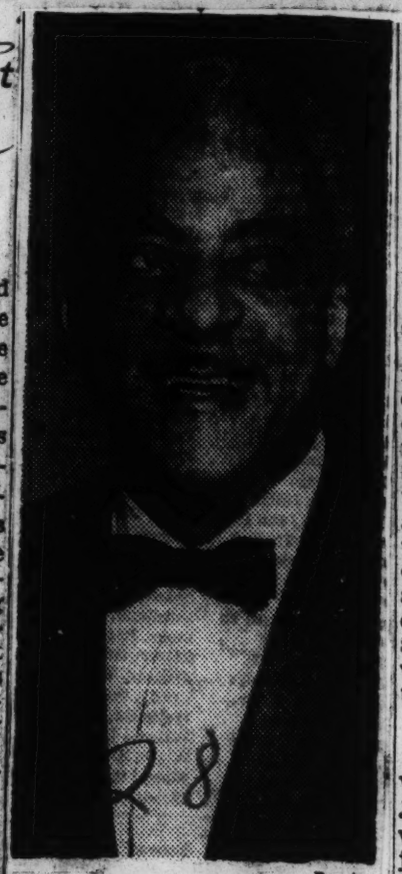
By JOHN S. WILSON

To see Teddy Wilson seated comfortably at the piano in the Embers these evenings, one might almost think that time had stood still. The distinguished executive gray of his hair seems to be the only indication that a quarter of a century has passed since he was the coolly reposed pianist in the Benny Goodman Trio and Quartet. And his crisp, bouncing elaborations on "Liza," "Someone to Watch Over Me," "Ain't Misbehavin'" and other tunes from that period could be convincing evidence that for Teddy Wilson nothing has changed.

Yet between the old familiar tunes, one hears others that are apt to elude immediate identification although they fit readily into the character of Mr. Wilson's repertory. Closer listening, and sometimes inquiry, reveals that a tune that appeared at first to have the earmarks of a blithe melody of the Thirties was actually a composition, "Strollin'," by the eclectically modern pianist, Horace Silver. A piece that seems to swing straight out of the Goodman era may turn out to be "Shiny Stockings," written by one of Count Basie's current saxophonists, Frank Foster, or "Mox Nix," a recent creation by trumpeter Art Farmer.

After working within a tried-and-true repertory for more than two decades, Mr. Wilson is now exploring the tunes that have come out of modern jazz. These encounters between the pianist and some of the "classics" of recent jazz are fascinating and instructive. For Mr. Wilson remains adamantly himself, viewing these tunes from his own personal perspective. By doing this, he chips away the conceptions that have hardened around them and gives new, rewarding dimensions to such well worked selections as Thelonious Monk's "Round Midnight" and Dizzy Gillespie's "Nigth in Tunisia."

At the same time, this infusion of new material has substantially broadened Mr. Wilson's programs, for even though he may endow them with his own stylistic trade-marks, they are of a basically different nature from those one has been accustomed to hear him play. He is accompanied by two unusually energetic colleagues, Arvell Shaw on bass and J. C. Heard, drums, whose showy vigor often titivates the Embers' patrons but never ruffles Mr. Wilson's equanimity.



Popsie

Teddy Wilson

### Resilient Performer

The basic equanimity of Nina Simone, a singer and pianist, must be at least the equal of Mr. Wilson's. A month ago she found it necessary to cut short an engagement at the Round Table because the clientele would not lower its conversational level sufficiently to permit her to sing. Then she [illegible] jazz revue, "Impulse," which would have opened in New York last Saturday if it had not folded after its out-of-town tryout in Toronto.

Now the resilient Miss Simone can be heard at thet Village Gate, where her tenure seems assured, her audiences are attentive and her only problem is an amplifying system that loses the gentler nuances of her singing and buries her instrumental trio in a blather of echo.

This is unfortunates for Miss Simone is an alluring performer who mixes elements of jazz, folk music, show tunes and almost anything else that engages her curiosity, treating them with a fertile sense of the dramatic.

She is at her best as a vocalist. Her slight but true voice carries her through a wide range of ventures, from muttered rumination to soaring fervor. She accompanies herself well on the piano but her piano solos are inclined to fall into a pattern of gradual, pounding crescendos that could qualify her as a femal. Dave Brubeck. These obvious instrumental routines are strangely out of character with her thoughtful, imaginative work as a vocalist.

## International Combo and Nina Simone Also in Town

### International Quartet Here

A new group at the Village Vanguard, the International Jazz Quartet, points up the widespread sources on which jazz now draws. The quartet is made up of Bobby Jaspar, tenor saxophone and flute, from Belgium; Attila Zoller, guitar, Hungary; Eddie de Haas, bass, the Netherlands, and G. T. Hogan, drums, the United States.

Individually this is a capable group of musicians but so far they have not achieved a group feeling and they develop most selections as a string of isolated solos. Mr. Jaspar plays an interestingly warm-toned tenor saxophone, based on the style of Lester Young, but he devotes most of his attention to the limited potential of his flute.

28 1961

They further said "that her voice in the spirituals was unsurpassed.

Miss Bernard is a native of New Orleans. She received her first training in the choir of St. Mark's Fourth Baptist Church and later as a student at Xavier University.

The Louisiana Weekly
New Orleans, La.
Sat. 2-18-61

# American Soprano Wins Praise Of East German Newspapers

"East German newspapers have been loud in their praise of Miss Annabelle Bernard, American Negro soprano, who has been doing concert work here in different cities of Germany.

The Weiner Express speaking of her work in the Munichfestival of the German Radio Association said "second prize was given to Annabelle Bernard (U. S. A.)." This truly outstanding Negro singer in her Nil-Aria was able to reproduce the full dark timbre of the Messorange but also the sensuous softness of the soprano.

The Badiste Neuste Nachricht called her "a great master of song formation."

Of her singing in the Brucksaler Schlosskonzert in the Muciz Hall of Bruchsaler Castle Mucis Hall, a newspaper, said of her that "her voice seemed effortless in high notes, as well as in more expressive parts, and always had the sweet lyric timbre."

Speaking of her singing at the Cultural Division of the American General Consulate of Stuttgart, the Stuttgarter Zeitung said "she had the opportunity there and she performed to prove herself a liedersinger to a completely sold out house.

# Dizzy Gillespie To Carnegie Hall With His 'African Suite'

The Defender
Chicago, Ill.
Feb. 25-Mar. 3-61

After a year's work on his African suite, dedicated to the new nations that have thrown off their colonial shackles, bandleader Dizzy Gillespie will introduce it at a midnight concert in New York at Carnegie Hall on March 3.

Arnold Maxin, president of MGM-Verve record firm who made the announcement, said that the entire event will be put on wax and issued as a long playing album.

Gillespie said that he was inspired to write his suite after extensive travels in Africa and by the things he saw happening there. He tried to incorporate into his works the feeling of enthusiasm he saw generated in these people, he added. The concert will also feature his compositions that have found favor with jazz fans during his career.

A special section of Carnegie will be decorated with flags of the two dozen African countries that have acquired their freedom in the past five years. The chief delegates of each mission to the United Nations will head the guest list. Other artists on the program will be singer Joe Carroll and Candido, the popular congo drummer.

# Mahalia to visit Pope, Danish king

The Afro-American
Baltimore, Md.
2-25-61
2-28

NEW YORK — (ANP) — An audience with Pope John XXIII, a visit with the King and Queen of Denmark, a tour of the Holy Land and performances for U. S. armed forces will highlight a two-month concert tour of Europe in early April for gospel queen Mahalia Jackson it was disclosed.

The overseas junket will be the second for Miss Jackson, who last Saturday ended a western tour of the United States with a performance in Santa Fe, New Mexico.

In 1952, she was in the midst of a successful tour of the Continent when she became ill and had to be flown back to America for serious surgery. But now she says her health is good and that she is ready for the coming tour.

* * *

"THE LORD has given me a brand new body and I'm going to see the Holy Land — the place where the Lord suffered and died," said Mahalia, a deeply religious person.

Her audience with the Pope is said to be an inspiration of Ed Sullivan, the syndicated New York columnist and television emcee. Miss Jackson has appeared many times on Sullivan's show.

She received the invitation to visit with King Ferderick of Denmark and his Queen when she sang for the royal couple at a reception tendered them by Chicago's Mayor Richard Daley during their recent American visit.

# D. C. Young Demos Insist Bias End in Nat'l Symphony Ork

The Courier
Pittsburgh Pa.
2A 3-18-61

WASHINGTON (ANP) — The Young Democrats of the District of Columbia, in their most recent meeting, introduced a resolution calling for an end to the "whites only" hiring policy of the National Symphony Orchestra.

Action asking for the end of discrimination in the hiring policy of the Symphony Orchestra was recently introduced in the House of Representatives by Congressman Adam Clayton Powell.

■

**THE YOUNG DEMOCRATS** call attention to the fact that the National Symphony Orchestra has represented this nation on its tours abroad under the sponsorship of the Department of State, and as a part of the President's Cultural Exchange program. These tours are financed by taxes which are paid on a nonsegregated basis.

**Still it was pointed out symphony does not have a single Negro instrumentalist in its ranks. This is deplorable in view of the vast contribution which the American Negro has made to the nation's musical culture, Powell said. Their contributions are universally acknowledged by peoples of all nations, he pointed out.**

While the American Federation of Musicians, AFL-CIO, has integrated locals in New York and some other cities, the National Symphony Orchestra insists upon hiring through Local 161 of the AFM, in the nation's capital, which is a "whites-only" local.

# 'Loch Lomond Lady' in the Swing As President of PS 136's PTA

N. Y. World-Telegram and Sun
New York N.Y.
Aug 24 61

It's one thing for jazz and Dixieland to ascend from the cellars to the respectable glare of concert halls, but would Fats and Handy have survived one of the fold making it at the PTA?

Well, Maxine Sullivan, billed as 'The Loch Lomond Lady' for the past 20 years for her swinging of Scotch ballads, is now president of the PS 136 Parent-Teachers Assn.

And she's leading a back-to-school program for parents, who like herself, had to leave school early.

"I'm having a ball at the PTA and have never been happier," chirps Maxine, or Mrs. Marietta Williams, as she's known at Walter J. Damrosch Junior High School in the Bronx.

"I've lived in this neighborhood for 15 years, just across from the school on Ritter Pl., within hearing distance of the fire drills. When my daughter, Paula, now in high school, was starting junior high four years ago, I decided to see what was going on there."

**Cool, Easy Style.**

Maxine, who at 50 looks a vivacious 40, despite graying hair, still weighs the same 95 pounds as she did when her recordings of 'Loch Lomond' and 'Annie Laurie' sold in the thousands. And she still has the cool, easy singing style.

"If I want to work all I have to do is put on a gown and go downtown and get a job," said the singer. "But except for a date at the Village Vanguard a couple of years ago and a jazz concert or two I've retired.

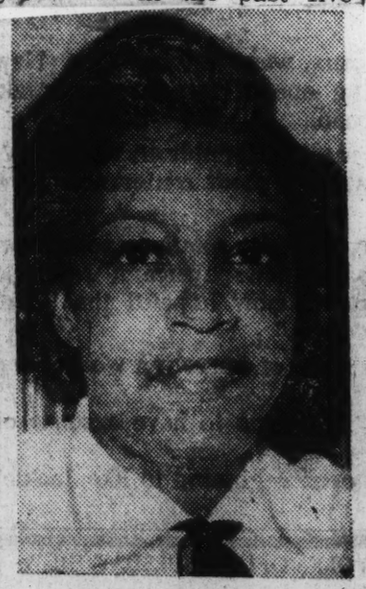
"I stay home for my daughter. It's the rocking chair or this. I just took advantage of the community."

**Back to School.**

The tiny dynamo (she's 4 feet 11) is well qualified for her new project. She picked up her books and went back to school after 23 years in show business.

She received her high school equivalency diploma in 1958, when her daughter was 12, and her son, Orville, was studying at Manhattan School of Music.

"I left school in the 10th grade but in the past five years I've studied ballet, drama and public relations."



**MAXINE SULLIVAN.**
*. . . PTA President.*

Maxine not only attended a summer session in community leadership last year at Rutgers University but she won a scholarship to attend a national seminar.

Norma Applegat, Damrosch librarian, says she would be lost without Mrs. Williams. "She will do anything. Now she's helping me with book classification."

**Wants More Members.**

But the PTA president is unhappy with her membership. "We have only 146 parents. There are 1,500 students. so we should have at least 500 parents.

Photos by Palumbo.
**MAXINE SULLIVAN.**
*. . . Singer.*

"The more parents who participate, the more acquainted they are with the school and a better understanding follows with their children.

"I haven't performed for our group yet. One of these days I'll spring a surprise.

"But not "Loch Lomond,' I prefer Dixieland or songs like 'Accentuate the Positive.'"

# Henry Lewis makes history conducting L.A. orchestra

The Afro American
Baltimore Md.
8 - 26 - 61

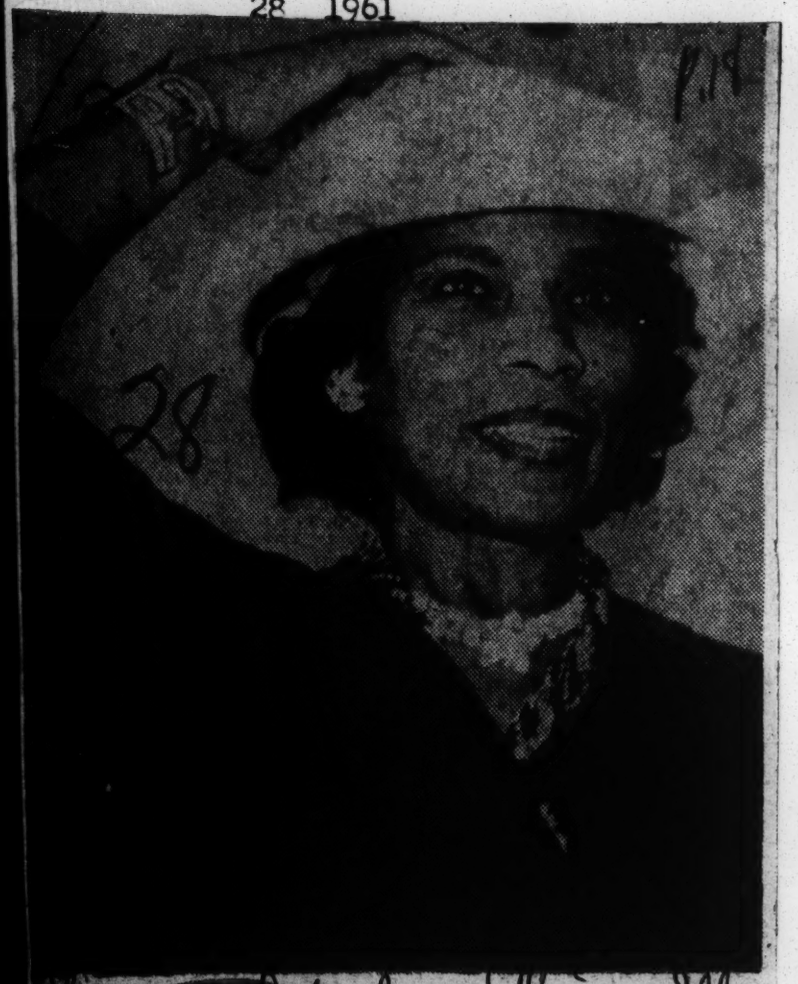
LOS ANGELES — Henry Lewis, 28, Thursday night became the first of his race to conduct a major symphony orchestra on its home base when he led the Los Angeles Philharmonic in concert at the Philharmonic Auditorium. He filled in for Igor Markevitch, who had to cancel his appearance under doctor's orders.

The audience received a double treat as the soprano soloist for the evening was the conductor's wife, Marilyn Horne.

Mr. Lewis, a double bass player with the symphony since he was 18, except for two years in the Armed Forces, has conducted the Philharmonic on numerous occasions and is scheduled to lead the orchestra in six other concerts in smaller California cities.

A native of Los Angeles, Mr. Lewis was educated at the University of Southern California. While in the service he served as conductor of the Seventh Army Orchestra in Germany. His ability was recognized after he organized the String Society of Los Angeles in 1958.

28 1961



MARIAN ANDERSON's thrilling concert performance on television Xmas day can be expected to be matched when she sings on Inaugural Ball program when President-Elect Kennedy is sworn in. She will sing "Star Spangled Banner."

## Miss Anderson Will Sing For Inauguration

WASHINGTON (—) (UPI) — Here is the detailed program for the inauguration of President - elect John F. Kennedy and Vice President - elect Lyndon B. Johnson on the Capitol steps Jan. 20:

Opening selection by the U. S. Marine Band.

Invocation by Richard Cardinal Cushing of Boston.

Solo by the famous contralto Marian Anderson.

Prayer by Archbishop Iakovos of the Greek Orthodox Archdiocese of North and South America.

Speaker Sam Rayburn administers oath to Johnson.

Prayer by the Rev. Dr. John Barclay, pastor of Central Christian Church, Austin, Tex.

Poem by Robert Frost.

Chief Justice Earl Warren administers oath to Mr. Kennedy.

Inaugural address by the President.

Benediction by Dr. Nelson Glueck, president of the Hebrew Union College, Cincinnati.

Star Spangled Banner by the Marine Band.

Senator John J. Sparkman (D-Ala.), chairman of the House-Senate committee on inaugural arrangements, who announced the program Friday night, said the plans were in line with Mr. Kennedy's wishes and would follow the traditions of previous inaugurations.

MARIAN ANDERSON

WORLD FAMED CONTRALTO MARION ANDERSON (above) was the first Negro on the rostrum among other notables when John F. Kennedy was sworn in as the 35th President of the United States by Chief Justice Earl Warren on last Friday. Miss Anderson sang "The Star Spangled Banner." President Kennedy, 43, the youngest man to take the office, in his acceptance speech, hailed as one of the greatest of all times, called on all Americans thusly "Ask not what America will do for you, but what "together" we can do for the freedom of man."

## Marian Anderson in Chi concert

CHICAGO (ANP) — Marian Anderson, the great concert singer, will return to many of her past triumphs, to appear in a concert at Orchestra Hall, Sunday, Feb. 19.

The "Lady from Philadelphis" will appear in an afternoon concert.

Called "The High Priestess of Song," Miss Anderson has traveled throughout the world and has been honored by the crowned heads and ruling potentates of many of the nations of the world.

She also toured as a goodwill ambassador for U.S. State Department, and has served as an American alternate delegate to the United Nations.

## Marian Anderson Thrills Thousands In Denver

DENVER — The audience made the rafters ring for Marian Anderson at the Auditorium Theater last Saturday night.

An almost full house heard a varied program of songs by Handel, Haydn, Schubert; an aria (not enough) and Negro spirituals.

With the contralto's first song, Handel's "Tutta Raccolta Ancor," she evoked an immediate response from the audience and thereafter it was a triumphant soiree for the woman who has carried song to all corners of the globe, bringing honors to herself and her country.

The critics' commonplace compliments are all merited, but over and above that, it was her remarkable versatility which impressed. To our ears, there is an insipid quality about many songs of Handel and Haydn but Miss Anderson invested them with charm.

Switching to Schubert, Miss Anderson opened with the "Serenade"; then in succession she sang "Auf dem Wasser zu Singen," "Der Doppelganger," and "Der Erlkonig." Language is no problem for her. She neglected neither note nor phrase, and when toning down her voice to a pianissimo whisper, however attenuated the sound, we discovered she was distinctly audible at the back of the gallery.

In the spirituals, Miss Anderson imparted a sense of exaltation. Most of the time—although her features were full of animation—she sang with her eyes closed. After the concert, someone close to her revealed that Miss Anderson did this because it gave her "a greater communion with the meaning of what she is singing."

Miss Anderson's aria from Saint-Saens' "Samson and Delilah"—"Mon Coeur s'ouvre a ta Voix,' made us hungry for more operatic excerpts.

To her we say—"hang the tradition, more arias!" Her tender feeling for the sonorous French aria illustrated the range of what Toscanini called her "unique" voice.

It was unthinkable she could escape without encores—and she didn't. We were rewarded with Schubert's "Ave Maria," often tagged too hackneyed to be included in a singer's repertoire, but then compositions are only hackneyed because they're popular. Miss Anderson gave the maiden's hymn a radiance that would have delighted the prolific composer of 300 songs.

Hugh Hooks Entertainments presented Miss Anderson in Denver.

## Miss Anderson, Garner in Chi

CHICAGO — (ANP) — A double treat awaits Chicago music lovers during the period Feb. 18-19.

During that period two internationally famous artists will present concerts at Orchestra Hall. They are concert singer Marian Anderson and jazz pianist Erroll Garner.

MISS ANDERSON, the long-standing queen of the concert stage, will appear first, on Sunday, Feb. 19. A capacity crowd is expected to turn out to hear her. She almost always draw capacity crowds here.

Garner, one of the greats of the jazz world, will follow Miss Anderson into Orchestra Hall by almost a week, on Saturday, Feb. 25. He will be backed up by bass and percussion.

# Marian Anderson Scores In Chicago Concert; Is Cited

Atlanta Daily World
Atlanta, Ga.

(Special to Associated Negro Press)

CHICAGO—Renowned contralto Marian Anderson gave one of her finest concert performances here Sunday afternoon, February 19, as she thrilled a cheering, capacity crowd at Orchestra Hall singing a repertoire of arias and Negro spirituals.

Wed 3-26

The following day, Miss Anderson was honored at a luncheon given by the women's division of the American Frirends of the Hebrew University in the Crystal Ball - rooom of the Sherator-Blackstone Hotel. She was presented with a plaque citing her for "her great music and deeds in behalf of mankind."

**RECEIVES GREAT OVATION**

Her performance at the concert brought forth successive applause from the appreciative audience, which obviously included an array of regular "Marian Anderson fans". In between performances, she was presented a boquet of red roses. The daily and weekly papers, also were generous in their praises of her concert.

In receiving the citation at the luncheon the distinguished "Lady From Philadelphia," whose good-will tour of Asia and the Far East created hosts of new friends for America, assured her audience that "our country" is still loved abroad.

However, she warned that we must not deceive ourselves in believing that "what is best for us is necessarily best for someone else." The answer, she said, is "to know what to give, where to give, and how to give."

**LEADING CITIZENS PRESENT**

On hand to help honor Miss Anderson, who served as a United Nations delegate under the Eisenhower administration, were some of Chicago's leading citizens.

They included Hizziner Mayor Richard J. Daley, who presented her with a bronze plaque extolling her patriotism. It said:

To one "whose noble spirit expresses through great music and great deeds in behalf of mankind has given inspiration, encouragement and hope to all who treasure the precepts of democracy."

# Marian Anderson's Life On TV Feb. 19

The Defender
Chicago, Ill.
Feb 13 1958

Famed American contralto Marian Anderson will be seen on the World Artists film on WNBQ's Artists' Showcase series Sunday, Feb. 19. (Channel 5, at 1:30 p.m.) Few hours later Miss Anderson appears in person on stage at Orchcestra Hall here in Chicago.

Scenes from Miss Anderson's Connecticut farm home, where she devotes herself to her hobbies and where she rehearses for her concert tours, will be shown during the 30-minute telecast. She will sing Schubert's "Ave Maria," "He's Got the Whole World In His Hands," and "O What A Beautiful City."

Louis Sudler is host of Artists' Showcase, which presents new local talent every other week, and the World Artists film on alternate Sunday afternoons.

**MARIAN ANDERSON**, world famous contralto, will make her only in-person appearance here this season on Sunday afternoon, Feb. 19, when she will be spotlighted at Orchestra Hall.

# SATCHMO -- Ambassador Of Goodwill

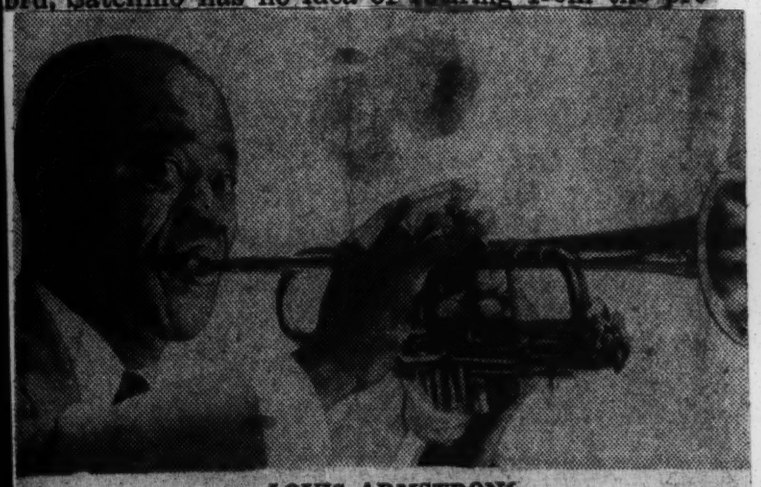
By AL MONROE

(First Of A Series)

Louis "Satchmo" Armstrong has come a long way since that day back in 1917 when he left an orphans home in New Orleans for a job on a riverboat as combination musician and stevedore. His accomplishments and the honors heaped upon him since that time are countless.

Winning "best trumpet player" polls; citations from national groups and appearing before royalty and at command performances the world over have been common in the more than 40 years of Armstrong's illustrious career.

Today at the age of 61, Louis Armstrong is still the recognized king of trumpet players and accepted ranking goodwill ambassador between this country and disturbed nations abroad. And for the record, Satchmo has no idea of retiring from the profession that has meant unexcelled fame and fortune in his field.



LOUIS ARMSTRONG

## AN AMBASSADOR

He is still facing with a smile his own responsibilities as well as those of others. A great believer in the power of good jazz music as a soothsayer, re regularly offers his own brand as proof that what is hoped for can be accomplished with jazz when trouble threatens. On his most recent trip to Africa, he arrived to find an unrest among the natives that threatened to mount even higher.

A few miles from where he was to appear, people of the Congo were not only divided, but engaging in internal war. There was some concern for Louis' welfare within the ranks of the U. S. State department that sponsored his trip, but not with Armstrong.

"Those cats are human," he says, "and they like music and friendship and I intend giving out with a lot of both." Satchmo's judgment was sound and correct.

Giving little or no thought to condition others were discussing, Louis started giving out with the music as only he can dish and the surroundings were his to have to hold, and bask in freely. Crowds comprising natives, rebels and members of state gathered by the thousands to see Satchmo and engage in the frolicking. On some occasions the area where Louis played was packed to more than 100,000 screaming and dancing souls.

Among reasons for Louis Armstrong's success, in addition to his ultra talents, is individuality of purpose and stick-to-it-tiveness in whatever he attempts to do. He usually sets a goal for himself and allows no outside interests or interference to deter his plans.

Superstitions? Louis has none above the ordinary. Even though coming from New Orleans where he was born July 4, 1900, one might think differently of the great musician. For that was the period when superstition was a common issue with the laboring class of which Louis Armstrong was a juvenile member.

If Louis "Satchmo" Armstrong was affected by superstitions, which he isn't, the number 13 would most likely head his list. We were seated with Louis and his wife Lucille in the dining room of the Sutherland hotel in Chicago when the number 13 came up quite prominently in the conversation, with Louis mentioning the number. Not superstitiously, but as matter of a unique and historical record in the life of "Satchmo."

## REMEMBERS 13

Suddenly and suprisingly the great musician came up with the statement that he remembered the vacation he is now on was number 13 in his long and illustrious career. He also recalled that it was at the age of 13 back in 1913 that he came over-enthused during a New Year's Day celebration and through the process of two reloadings fired a pistol in the air 13 times. For this offense he was inserted in the Waif's Home For Boys where he remained for quite a stretch.

It was at this point that Louis came up with his punch line. He professed doing little reading that wasn't on the subject of music. The exception was the story of the life of a Sultan whom Louis admired very much including the fact that he had 13 wives.

And so," Louis inserted, "I decided my own domesticity should include the same number." As you'd expect the next speaker was Lucille, Satchmo's wife who hastened to inform "Satch" if he had not reached the magic number already his hopes were at an end. "There will be no wife after me," she reminded the great trumpet player.

It was during his stay in the orphans home that the career that was to make Louis "Satchmo" Armstrong one of the greats of jazz music was fashioned.

## NOISY BAND

There was a small but noisy band in the home that Louis was unable to make first few years of his stay as an orphan. However, along with several other youngsters with ambitions, Louis formed his own group. They had no musical instruments but this failed to deter their hopes and plans. They combined a washboard, trio of jugs and several bottles as their instruments and made musical sounds that rang almost as true as that which came from the instruments of the older boys. The bottles were one quarter, three quarter and half filled with water giving each a different sound and tone. Sounds that initated the sax, trumpet and various other instruments. The jugs supplied the base horn; the washboard the bass fiddle and two youngsters beating tops of empty kegs made noises and rhythm where drum was required.

## RAGTIME MUSIC

This was the period of "ragtime" music. Neither jazz nor blues were born at the time. The Negro slaves and later plantation workers were adept at ragtime, played it plenty but ever mindful of too frequent celebrations lest the overseers and plantation owners became suspicious as to reason for the jubilation on mass scale.

Requirements from the big houses were that all music be on a happy kick. No droll tunes or other indications of unhappiness over their plight and lack of freedom and essentials. Thus in compliance with the requests for happiness with so little to show the music was named "Rag Time" to indicate its lower level. The parties attracting hands from several plantations were called "Shake Rags" so as to avoid any and all comparisons with the affairs of splendor given for and by the whites.

## NEW TREND

However, by the time Louis Armstrong reached the age of participation along the music scene conditions had changed. Church choirs and organists were able to give vent to their feelings and the conditions they were forced to bear without complaint that could be heard. Numbers expressing their hopes for more freedom, including belief that God would show a way were heard everywhere Negroes assembled..

Thus it was only natural that new exponents of ragtime music should change with the times, an experiment that introduced the type that was to be known as jazz. Most ragtime music featured a fast and happy beat. Jazz, part ragtime was done on a vastly different note, often slower and indicative of "problems." It was ragtime on a slower and smaller scale. This gave its artists an idea. It was like comparing the mule with a jackass. So why not a name in keeping with the facts. Thus the word jackass was shortened to jass. How the double "SS" was changed to double "ZZ" is perhaps due to lack of legible penmanship or slip of reportorial reviews, or both.

By the time Louis Armstrong was ready to leave the orphans home he was quite adept on the horn, and a member of the institution's band. He had picked up his knowledge via loan of an instrument from a friend who readily traded use of his horn for lion's share of Louis' allotment of bananas and other items that were handed out frequently if not freely to the inmates of the home.

Once on the outside Louis began playing "extra" with local bands and parties to earn his living. Soon his great and unique talents on horn began showing and his services were sought for regular work with some of the leading bands that were now featuring the new music called "jass." His first real professional engagement was with Fate Marable, one of the favorites in New Orleans. Later came sideman jobs with Kid Ory, Joe Oliver and Piron's group, all considered big timers. This meant Louis Armstrong was on his way.

MONDAY: World War I gives "Satchmo" his big break. He joins Joe Oliver in Chicago.

RUSSIA NEXT?

# Satchmo Says Cats Are Alike All Over

NEW YORK, Mar. 4 (AP)—Louis (Satchmo) Armstrong, back home after six months abroad, today summed up his triumphal concert tour of Europe and Africa:

"Listen, man. Cats are the same everywhere—all over the world. They all talk the same language. They all dig me and my horn."

America's jazz ambassador-at-large sat cross-legged in an easy chair in the Fifth avenue office of his agent, Joe Glaser, president of Associated Booking Corp., and reminisced:

"Man, they even declared peace in the Congo fighting the day I showed up in Leopoldville. Them cats there and me really had a ball."

Armstrong, who will be 61 next July 4, looked trim, fit and happy.

He spent 14 weeks in Africa. The rest of the six months was spent touring Europe. His tour of Africa was sponsored by the State Department.

The response was the same everywhere he went. In Satchmo's own words:

"They treated me like a king. Wherever I went, I'd hear the crowds shouting, 'Satchmo.'"

How did you find the mood of the African people, Armstrong was asked.

"I don't have no time for politics," he answered. "I just blow my horn. I just go to try and give people some pleasure."

In Italy, he appeared for a concert in Milan. When he finished playing, he related, "I had to rush over to the La Scala (opera house).

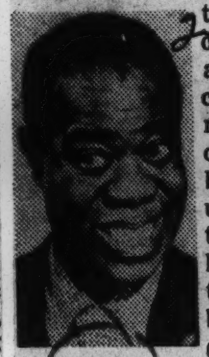
"I stood there with my horn and they took pictures. The Italian cats figure our music's the same. We all blow the same horn, I guess."

Mr. Glaser handed him a cablegram and said: "It just came in today. They want you in Russia, just as soon as you can make it."

If the Russian tour goes through, Mr. Glaser said, Armstrong will tour all of the principal cities in Soviet Russia in the fall for a minimum of eight weeks. He would be the first jazz artist ever to be invited to give concerts in Russia.

**A JOB FOR NEGROES**

Chicago, Dec. 28—We have here in America thousands and thousands of educated and cultured colored people, many of whom could probably be prevailed upon to lend their talents to help convince their African brothers that democracy is their only salvation and that the communist road is the road to utter ruin.



Armstrong

Satchmo Armstrong, the great Negro band leader, recently returned from a trip to the Congo, and while there he was practically mobbed by enthusiastic Africans. Maybe our new State department will recognize this situation and act accordingly, for we certainly have been left far behind in the propaganda battle with the commies.

A. WEBSTER MCGANN

## Satchmo Is Given Warm Greeting by Cairo Arab Crowd

CAIRO, Jan. 29 (UPI)—Louis Armstrong grinned his infectious grin at a sea of cheering Arabs last night and growled, "Man, you're a lovely audience."

For Satchmo — America's ambassador with trumpet—the tumultuous welcome he received in Cairo provided a typical ending to his second African tour of the winter.

He was flying back to Europe today after a second concert. Tickets for both his Cairo concerts have been sold out for weeks.

Armstrong's band — trombonist Trummy Young, clarinetist Barney Bigart, bassist Billy Kyle, pianist Mort Herbert and drummer Danny Barcelona — ranged from "C'est si Bon" to "Basin Street Blues." The crowd responded with a roar of stomping, howling and applause.

## Notes by Satchmo Before King Are Cool

STAAD, Switzerland, Jan. [illegible] Louis Satchmo Armstrong [illegible] for a second tour of Africa, [illegible] after performing for an [illegible]ian king and a selected high society crowd here. Satchmo and the king didn't hit it off too well. Ernst Schera, director of the Palace Hotel, had asked the American musician to entertain King Bhumibol and Queen Sirikit of Thailand. The king is an expert [illegible] player and a lover of jazz.

But Satchmo, a king in his own world, was not introduced to the Asian ruler, who was said to resent rumors that he had invited Armstrong as his personal guest. There was distinct coolness between the two.

Before the midnight gala performance Satchmo told newsmen with a shrug, "I've met many kings. I wouldn't beg to be introduced."

And when he was asked if he would oblige the king should he call for a special number, Satchmo shook his head and said, "No, let the guy to do that."

Bhumibol and Queen Sirikit arrived a few seconds before Armstrong began his 55-minute repertoire. They disappeared immediately after the show, [illegible] said Satchmo.

# Cats are Cats, Anywhere; They All Dig That Satchmo

By The Associated Press

**LOUIS (SATCHMO) ARMSTRONG**, back in New York after six months abroad, summed up his triumphal concert tour of Europe and Africa:

"Listen, man. Cats are the same everywhere — all over the world. They all talk the same language. They all dig me and my horn."

America's jazz ambassador-at-large sat cross-legged in an easy chair in the Fifth Ave. office of Joe Glaser, president of Associated Booking Corp., and reminisced:

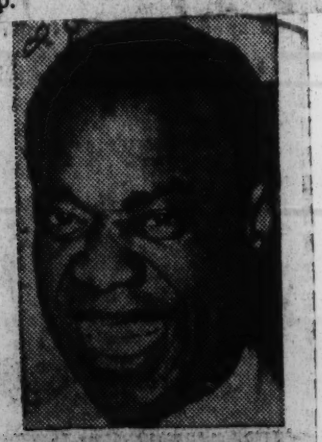
**"Man, they even declared peace in the Congo fighting the day I showed up in Leopoldville. Them cats there and me really had a ball."**

Armstrong, who will be 61 July 4, looked trim, fit and happy.

"Louie, you sure look great," said Glaser, who has been Satchmo's personal agent and manager for 36 years.

Armstrong's eyes flashed and his ear-to-ear smile opened the curtain on gleaming white teeth.

Armstrong poked a finger in his mouth. "I feel great, now I got my bad tooth all fixed up."



**Louis Armstrong**
*...he liked Africa*

## PEOPLE

A molar had troubled him for several weeks. He had seen a dentist in Frankfurt, Germany, but the pain persisted. It's all right now.

The Afro-American
Baltimore, Md.
Sat. 1-28-61
P15

**TICKETS FOR TRIBUTE** — Bandleader Count Basie accepts a check from Manny Cooper, representing Debbie Reynolds dress firm in New York, for row of seats to the Martin Luther King Tribute benefit show at Carnegie Hall, Friday night. Show is sponsored by Sammy Davis Jr., and features his friends, Frank Sinatra, Dean Martin, etc. Second left is Honey Coles, Harlem theatre manager, and John O'Dell, second right, of the Tribute Committee.

28 1961

GRACE BUMBRY

# Mezzo-soprano Signed By Impresario Hurok

The Iowa Bystander

London, England—Continuing on her road to fame is Grace Bumbry, mezzo-soprano and sister of former Drake university basketball star as she was signed to a 5-year contract with American impresario Sol Hurok. Miss Bumbry, 24, flew to London to meet Hurok and sign the $250,000 contract covering U. S. appearances to start in October 1962

Miss Bumbry

with a recital at New York City's Carnegie Hall.

Miss Bumbry created a sensation as Venus in Wagner's "Tannhauser," when protests were raised against a Negro singing the role, but critics were unanimous in their praise of her acting and voice.

Miss Bumbry appeared at Hoyt-Sherman place in a recital in 1957.

28 1961

NAT (KING) COLE

## GEORGE E. PITTS SEZ

# Nat Cole Tries Hand at Column Writing

(Editor's Note: This column in its entirety was written by Nat King Cole)

Pitts

First of all I would like to point out that this is the third time I have been asked to write a guest column—and neither of the first two have made the request again. (Please note this, George).

George has been a friend of mine for many years and not once has he asked anything of me, so when he requested that I do a guest column, I just couldn't refuse, but I made this agreement:

**"George," I said, "I'll do the column if you'll sing a few songs in my place." He was a bit reluctant but—well, if any of this column's readers around the Pittsburgh area saw a little man doing a poor version of Mona Lisa at the Twin Coaches recently, that wasn't me—that was Mr. Pitts! And if this column doesn't turn out to be in the best journalistic style, bear in mind that I have never claimed to be a Philip Wylie or, for that matter, a George Pitts.**

I really had no idea what I would discuss in this column. Here is an opportunity to hold pen in hand and perhaps put in print many thoughts.

As all of you readers know, this is a theatrical column that keeps you up to date on most of the activities in show business. Being a performer myself, I don't have the freedom to get around and be as nosy as George and find out what other performers are doing. So the obvious would be for me to talk about myself, which I am not going to do.

■

**INSTEAD, I AM** going to talk amout three non-performers; namely, Kelly, Sweetie and Cookie my "crew."

Kelly is my youngest child. He was two years old as of Feb. 8. Sweetie, also born in February, was 11 as of last Feb. 6, and Cookie was 16 as of Oct. 17 of last year.

As I said, they are non-performers, theatrically speaking, but they are pretty good performers around the house—that is, they keep the household pretty busy. Each one is an individual in his or her own right. Sweetie is the real uninhibited, joyful, fun type, which has its good points, but, at times, it needs quelling. Cookie is at the teen-age stage (which a lot of you parents who have teen-agers can understand — the stage they go through with rock and roll and the constant use of the telephone). Kelly has just begun to realize that he can walk and run around the house and is in and out of everything for which we sometimes have to have a special guard.

NAT (KING) COLE

■

**BUT WITH ALL** that, my wife Maria and I are very happy with our little group. The only sad note is that my work carries me to so many different parts of the country that I cannot have them around me as often as I would like—because of schooling. But, in spite of the fact that I am away from home at certain intervals, we are a close-knit family and I am also proud to say that they have a very basic sense of values, which is something that we tried and succeeded in instilling in them.

**Actually, I could spend the rest of this column—and a whole edition—talking about them, but I'll take some time out and give you some theatrical news that I gathered in my travels.**

I am going to devote the remainder of this column to some of our new and younger stars whom I have found very exciting and interesting—to a degree that I think that they will some day become oustanding personalities in show business.

Amongst the female singers, I can see a bright future for a young lady named **ETTA JAMES**, whom I have never seen work in person but who has a tremendous sound and voice on records.

Also, a very refreshing young woman by the name of **NANCY WILSON**, whom I have had the pleasure of meeting, and she happens to record for a "new" record company called Capital Records.

Then there is another young woman, who as of now may not be as familiar on records as the other two I have mentioned, although she has made several records in the last few years. Her name is **BARBARA McNAIR** and she was my leading lady in a musical show called "I'm With You." I think she has tremendous acting talent and a wonderful personality—plus she sings like a lark. She is also now featured every Saturday locally in New York on a TV show.

Among our new male singers, first I would say **JOHNNY MATHIS**—but I cannot say that he is as new as these others are because he has made his niche and George Pitts has referred to me as "the old Johnny Mathis."

■

**MY NOMINATION** for one of our most consistent newcomers is a young man by the name of **BROOK BENTON** who in the last couple of years has come a long way in record heights.

**Then a young man of whom you might not have heard of as yet, but I have a personal interest in him because I helped to launch his career. His name is FRANK D'RONE—for whom I see a bright future.**

Then there is one young man who, I think, will be with us a long time—a fellow by the name of **RAY CHARLES** who has taken our music business by storm. Years ago **RAY CHARLES** was on a bill with me in Dallas, Texas, and I said then that in time he would really be what he has shown himself to be today.

Like I said before, I'm not as nosy as George so I can't give you all the information on what has taken place on the intimate side of our business—I'll leave that up to him next week—but I would like to take this opportunity to thank George for letting me express a few random thoughts and 'll close by saying, follow this, George, and, if you can, carry on!

—NAT (KING) COLE

**On the Town**

# Nat Cole's Staying All Week at Lotus

By John Pagones

NAT "KING" COLE, who began his career primarily as a pianist and in midstream switched solely to singing, is at the Lotus for more than 15 years he has been one of the box office giants.

A singer of, for the most part, romantic ballads, he has one of the more distinctive voices in show business. It was once described as "a pair of vocal chords marinated in honey." He'll be here through Saturday.

Pagones

With Same Recording Firm

# After 18 Years, Nat Signs Up For Another Decade

HOLLYWOOD — Contracts have been signed under which Capitol Records, Inc., will be assured exclusive rights to new Nat King Cole recordings for the next 10 years, it was announced recently by Alan W. Livingston, Capitol vice president.

The new agreements will further an association that began almost 18 years ago (Nov. 10, 1943), one of the longest and most profitable relationships in the history of the recording industry.

**NAT COLE'S** rise to a place among the handful of entertainers known and loved throughout the world has been a remarkable parallel to Capitol's corporate growth from a "shoestring" operation started in 1942 to a position among the world's largest recording companies.

Both were relatively obsure in 1943 when Cole made his first record for Capitol,, "Straighten Up and Fly Right." Cole was the third artist signed by Glenn E. Wallichs for his fledging record company. Today, Wallichs is still Capitol's president, and Cole is one of the label's best-selling stars.

Currently in production is the Nat Cole Story, a three-record LP set complete with elaborate booklet training Cole's celebrated career and delineating his place in both popular music and jazz Music writers Leonard Feather, Ralph Gleason, and George Simon were engaged by Capitol for the booklet.

NAT KING COLE
10-Year Contract

The album will include all the musical highlights of Cole's career, from the early jazz classics of the Cole piano and trio to the million - selling hits of the inimitable Cole vocal styling. Cole is re - recording in stereo the early material, including the old jazz arrangements of the original trio.

**AMONG THE** more than 600 songs which Cole has recorded for Capitol, the album will recall the earliest tunes associated with the King — "It's Only a Paper Moon," "Sweet Lorraine," and, of course, Right" — as well as his three - million - selling single records: "Too Young," "Mona Lisa" and "Nature Boy."

Such recent hits as "Midnight Flyer" and "Send For Me" will also be represented. Release date for the album has been tentatively set for September.

**COLE'S** consistnt popularity in the face of erratic trends in the recording industry is widely recognized. It once prompted Ralph Gleason to describe Cole's records as "pratically legal tender."

Recent examples included Cole's latest album, "The Touch Of Your Lips," a rising best - seller, and "Wild Is Love," the plushly - packaged Cole album which was one of last year's top - selling albums. Recently, Cole was awarded an RIAA- certified gold record for his album "Love Is The Thing."

# Nat King Cole Has Become A Paper Tycoon In Carribean

The Call

NEW YORK. — (UPI) — While Nat King Cole is off in Japan, plying his musical trade for the first time in that country, his money is working to make him a paper cup tycoon in the Caribbean. Kansas City, Mo.

Business investments are nothing new for this sweet singer, who has made generally wise use of the vast sums he has earned as one of the world's highest-paid entertainers, but he regards the cup project as outstanding.

"We've formed our own company and will get into production in Puerto Rico in June," Cole explained before he left with his orchestra for the Japanese tour. "There is a big demand for paper cups in the Caribbean area, but none has ever been made there. We already have large contracts with American soft drink firms that have plants down there.

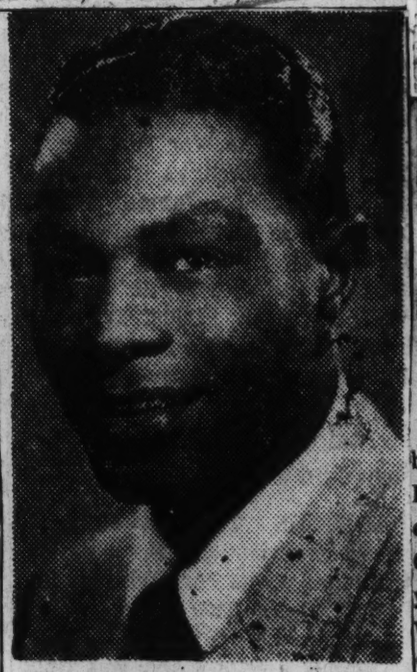
"This is one of the most exchinery from Germany, and, boy, was it expensive! Eventually we expect to make other paper products not presently manufactured in that area.

"Funny thing is that I could have missed this opportunity. I was in San Juan a while back making some appearances, and this young man was waiting for me at the hotel with a briefcase. I thought he was another would-be songwriter and tried to dodge him. But he got to me and turned out to be Robert Pender, a young chemical engineer who had this idea and needed backing."

The cups, naturally, will bear the Cole name, which won't do any harm because the singer is as popular in the West Indies as he is in the rest of the world. The King isn't looking for any investors, by the way. He's got plenty of capital. Jri. 5-26-61

About the only thing that hasn't turned out well for Nat since he moved into the big time almost 20 years ago was his extensive investments I've ever made, and it should be one of the best. We imported the special mafort last fall and winter to put on a Broadway musical revue built around himself. P-8

"I put quite a bit of my own money into that in an effort to save it," Cole said, "but it was



NAT KING COLE

obvious after we had rehearsed and tried out for a few weeks that we hadn't gotten off on the right foot, and that I'd have to wait a while to try again for a Broadway showcase. Much of our trouble was at the managerial level. We just had the wrong planning and execution. I'll know better next time.

"I want more than ever to do a Broadway show in which I can do something besides just sing and play piano. Matter of fact, the show that failed wasn't a complete loss. I found out in it that I was capable of doing comedy scenes with what I like to think was pretty fair success. I also did some hoofing. It was quite encouraging."

Cole also plans to get into production later this year in Hollywood through his own company with a motion picture script that will be "a true and honest picture of the life of jazz musicians."

"It's a good, strong story," Cole commented, "and we'll have both top dramatic actors and musicians in the cast. "I'll be in it myself, but in a secondary role. I'd like to get Sammy Davis Jr. for the lead.

# Nat Cole Signs Ten Year Contract With Capitol

28

The Call

Kansas City, Mo.

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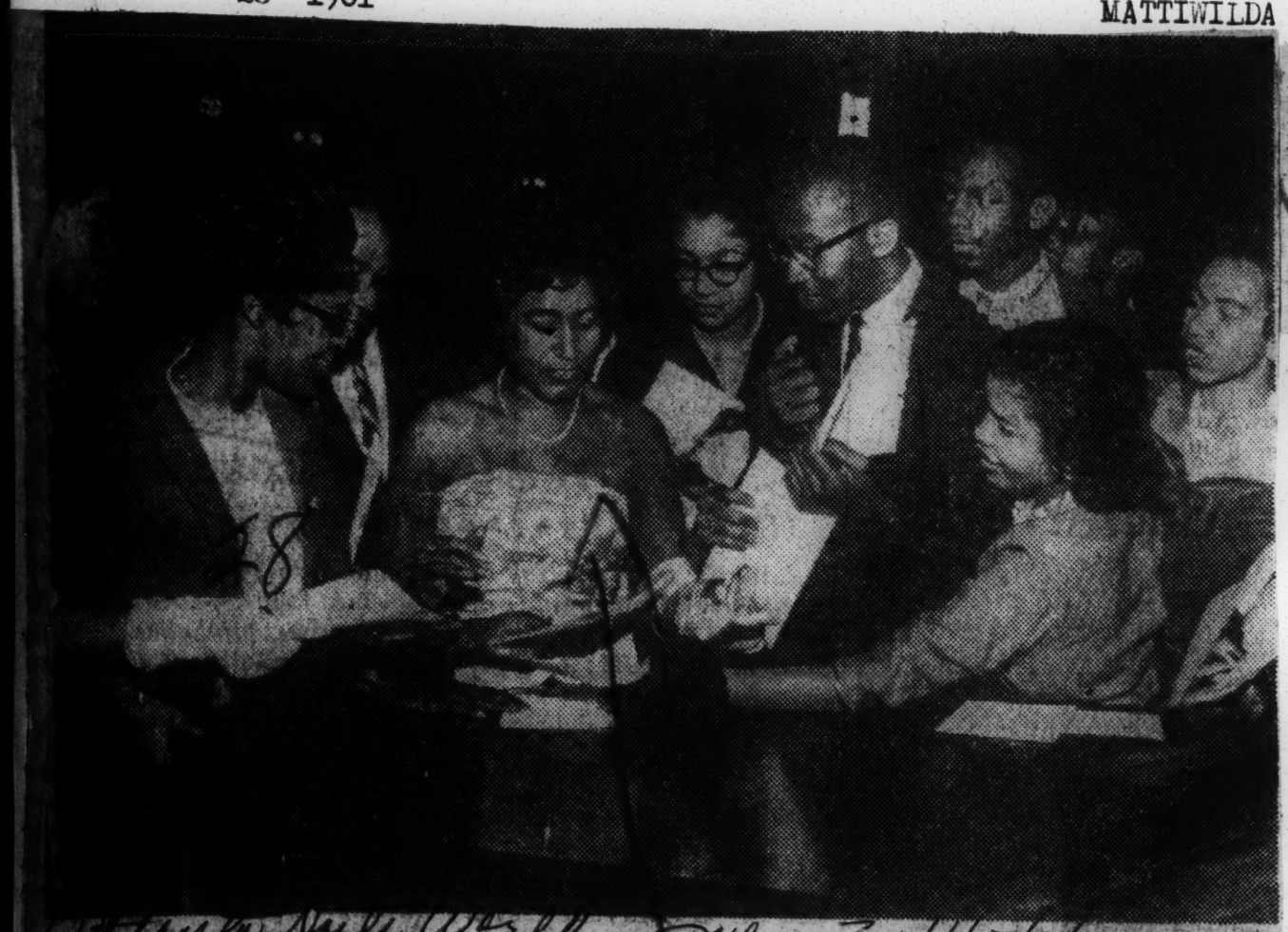
## Dawson Serves As Guest Conductor

[illegible] Dawson, internationally known conducton and composer, will serve as choral clinician and guest conductor, during sessions of the Eastern Division Biennial Convention of the Music Educators National Conference, to be held in Washington, D. C., January 13-16.

The concert, featuring a chorus of 400 voices, will be given Monday evening, January 16, at eight o'clock in the Sheraton Hall, at the Sheraton Hotel, with Mr. Dawson as conductor.

28 1961

MATTIWILDA DOBBS



AUTOGRAPH SEEKERS WILL BE AUTOGRAPH ... Mattiwilda Dobbs, world famous coloratura soprano, finds it hard to escape the autograph collectors following any of her concert or wherever she's present. Here she obliges a happy group of young students following her appearance in concert in Atlanta. The Atlanta-born singer thrilled a capacity audience with her selections in Spelman College's Sisters Chapel. (Photo by Perry)

# Mattiwilda Dobbs Thrills Atlantans

By WILLIAM A. FOWLKES

MATTIWILDA DOBBS, who has sung before the royalty of the world as well as triumphed in the Metropolitan Opera, had appeared before and received great acclaim from her Atlanta hometown audiences, but none surpassed the Sunday afternoon presentation in Sisters Chapel, Spelman College.

It was the setting in the auditorium where she showed her first great vocal promise under the watchful care of Prof. Laurence James. It may have been the presence of aging and proud papa and mama, Prince Grand Masonic Grand Master and John Wesley Dobbs and some [illegible] inspiration, Miss Dobbs was majestically pleasing with her warm, delicate, rangy, highly mobile voice, so mellow, controlled and beautiful that the appreciative audience called her back for four encores.

The coloratura soprano sang a varied program of German, French Spanish, Italian and American music.

Bravos followed the rendition of the two opera areas from Thomas "Mignon" and Donizetti's "Don Pasquale." However, other audience favorites included Handel's "Oh! Had I Jobal's Lyre, From 'Joshua'. "El Majo Discreto" by Grenados and "Recuerdo" by Castelnuovo — Tedesco.

Miss Dobbs, whose rangy voice shows great training and capacity, was especially mellow in German lieder, works of Felix Mendelssohn. Certainly, the Spanish songs of Enrique Grenados allowed her to express a certain romantic richness.

The only spiritual used on the program was "A City Called Heaven," sung without accompaniment. It was an encore among three final ones, the other two being, "Go 'Way From My Window," And Creole song, "Mister Banjo." Earlier the French song "My Verses Had Wings" had been sung as an encore.

During intermission, the artist's father, Mr. Dobbs, was presented for a few remarks by Prof. James. Her mother, Mrs. Dobbs, also took a bow to the appreciative audience.

Miss Dobbs, who now resides in Stockholm, Sweden, was accompanied by Willard Sektberg at the piano.

# Ellington Ends 5-Year Absence

N.Y. Times
12/23
Sat. D-9-61

## Band's Engagement at Basin Street East Called Rare Event

By JOHN S. WILSON

The current engagement of Duke Ellington and his orchestra at Basin Street East can be classified as a rare event. It is the first time in more than five years that his band has appeared in a New York club.

The long lapse is attributed by Mr. Ellington partly to the high "nut"—the fixed costs—that must be met by his band, which includes such jazz stars of long standing as Johnny Hodges, Harry Carney, Lawrence Brown, Paul Gonsalves, Russell Procope and Shorty Baker, a trumpeter who has just returned to the Ellington fold. Most night clubs here, according to Mr. Ellington, are not in a position to meet these costs.

N.Y. 2 N.Y.

This, however, is not a new situation, the band leader pointed out. Twenty and thirty years ago, when the radio networks regularly carried late evening broadcasts by bands from night clubs and hotels here and in other major cities, bands such as Mr. Ellington's were willing to play engagements in these places at a loss just to get the radio exposure that they offered.

### At Hurricane in '43

"We were at the Hurricane in 1943 for six months and lost money," Mr. Ellington said, referring to a long departed New York night club. "But we were on the air five or six times a week, and when we went back out on the road we could charge five to ten times as much as we could before that."

Mr. Ellington's is one of the very few big name bands that have managed to survive the loss of this valuable means of exploitation. Although there are no longer fifty-two weeks of what he considers good playing time available to his band, he keeps it going by working an almost continuous string of one-nighters.

These take the form of dances and concerts at colleges and schools, for Elks and for Moose, at state and county fairs, at jazz festivals, occasional special appearances with such orchestras as the Philadelphia Orchestra, the Cleveland Symphony and the National Symphony ("There's nothing greater than to stand up in front of those big, fat symphonies and hear them blow at you," he grinned) and in ballrooms, most of which are now concentrated in the Middle West.

Duke Ellington

Although Mr. Ellington declares that he likes any type of performance—concert, ballroom or night club—"if it gives me a chance to go out and hear my band blow what I've written," his eyes light up and his enthusiasm rises noticeably when he mentions the fringe of people who crowd around the bandstand in ballrooms.

"They know every record we've made," he said. "They ask for old things like 'Black and Tan Fantasy' and they can even hang me up with things I don't remember any more. Sometimes they've driven 200 miles to hear us. These are my people."

Dance music, Mr. Ellington added, is the foundation of everything he writes and plays. There is a communicative factor between a dancing audience and his band, he said.

"Great dancers make you swing," he declared.

It may be because there is no dancing at Basin Street East that Mr. Ellington's programing there leans toward material that has little of the special verve and flavor that characterize his best work.

## Lapse Attributed to High Salaries for His Jazz Stars

Although the men on the stand with him constitute what may be the best big jazz band now in existence, they have little opportunity to show more than routine competence in the limited and limiting repertory that Mr. Ellington is using.

The relatively brief glimpses of real Ellington style that one gets in a medley of his compositions or from the slightest sound that he makes on the piano are reminders of the distinction of which his band and he, as composer and performer, are capable.

In view of the enormous and valuable repertory that he has created during the last thirty-five years, one can only regret that he chooses to neglect so much of it in favor of the repeated use of quite ordinary material.

# Ella Fitzgerald Sings Harold Arlen

The Christian Recordings

By Kenneth Hufford

Ella Fitzgerald is one of the few jazz singers who really sings jazz without making a commercial compromise. She sings commercial pop tunes and ballads, but there is no mistaking the jazz feeling underlying each selection she performs.

One writer commenting on her version of "Hallelujah" with the Chick Webb band in the 1930s said her phrasing was like a Harry James trumpet run. Since then nearly every singer has been said to phrase like a horn at one time or another. Today, Ella Fitzgerald still has a distinctive way of phrasing, but it isn't like any horn or any other singer. It is like Ella, and other singers take note.

On a Verve release, the sparkling Fitzgerald style coupled with outstanding Harold Arlen compositions make a brilliant two-record production called **Ella Fitzgerald Sings the Harold Arlen Song Book** (V-4046-2).

Backed by outstanding musicians including Don Fagerquist, trumpet, and Benny Carter and Ted Nash, alto saxes, she demonstrates her delicate sense of timing with subtle inflections and precise phrasing. She is always sensitive to the intent of the particular tune being performed, and therefore does not fall into a formalized pattern from one selection to the next.

With unfailing taste and finesse she achieves in the jazz and popular idioms something of the artistry inherent in classical song forms. Swinging, sophisticated arrangements by Billy May provide a skillful, unobtrusive Fitzgerald-Arlen combination.

In contrast to honey-voiced Ella Fitzgerald, Carmen McRae has a steel-edged tone, and uses it to advantage. She enunciates more clearly than perhaps any other jazz singer, with characteristic pauses and throaty emphasis at appropriate places. In spite of biting, almost harsh sound, she frequently exhibits a sweet, delicate feeling in her special colorings and phrasings.

## *Brubeck-McRae*

On **Tonight Only**, a Columbia release (CL 1609, also stereo, CS 8409), Carmen McRae is featured with the Dave Brubeck Quartet in a happy collaboration of five equally proficient artists. While the distinctive McRae voice is heard only on four of the nine tunes, the album illustrates the quartet's ability to back another performer successfully and offer sensitive support without overshadowing the singer.

"Briar Bush" shows Miss McRae at her reflective best, while "Paradiddle Joe," co-featuring drummer Joe Morello, illustrates her flair for comic interpretation.

The quartet, with Paul Desmond, alto sax, and Eugene Wright, bass, plays with its characteristic precision and orderly progression. One of its most intriguing performances is given on "Melanctha," a blues from an opera, now being written by Dave Brubeck and Liz Blake, and based on a story from Gertrude Stein's book "Three Lives."

## *Ellingtonia*

**Piano in the Background**, a Columbia release (CL 1546, also stereo, CS 8346) is a distinctive presentation of the durable Duke Ellington band. First it displays the versatile talents of the pianist-composer-arranger-leader as a jazz soloist on each selection. Second, it features the modern Ellington band in some of the most swinging tunes of its long career, including "Happy Go Lucky Local," "Rockin' in Rhythm," "Perdido," and "Take the 'A' Train."

While some recent Ellington releases have occasionally slipped into rather pat performances evidencing little ingenuity, this one is inspired by the imagination and originality of earlier Ellington bands, and proceeds to be one of its most exciting and driving records of recent vintage.

The flavor of New Orleans style jazz is featured in a new Verve release, **Red Allen Plays King Oliver** (V-1025). It is the Allen trumpet style, and not that of Joe Oliver, which is predominant here. One of the alumni of the famous Oliver bands, Red Allen shows the influence of New Orleans style, but has mellowed away from some of the spontaneity and urgency of the early bands. His feeling for the style, however, produces a set of tunes characteristic of his lyrical melodies and stable harmonies.

**Chicago Blues**, a Folkways record (FG 3536), is a collection of boogie woogie and blues played and sung by the highly capable Memphis Slim with "Jump" Jackson, drums, and Arbee Stidham, guitar. His left hand walks through various types of boogie and blues, while the roving right hand cleverly decorates each selection with some of the earthiest figurations on record.

## *Jazz Trio*

The jazz trio is a unit which infrequently blends successfully into a permanent group. The gulf between solo piano and quartet seems immense unless filled by musicians who automatically think together. It is small enough that each one must be precisely sure of his own function, yet large enough that they must always be aware of the other two instruments and support them completely.

The Modest Jazz Trio is a relatively unknown group which does think as a single unit while exhibiting marked qualities of individual expression. A Pacific Jazz release, **Good Friday Blues** (PJ-10) shows how thoroughly Jim Hall, guitar; Red Mitchell, piano; and Red Kelly, bass, complement each other. Theirs is a quiet, thoughtful style which swings delightfully without undue noise.

Norman Mapp is an unpretentious young singer-song writer who makes his debut in both classifications on Epic's **Jazz Ain't Nothin' But Soul** (LA 16014, also stereo, BA 17014). His singing, reminiscent of Jon Hendricks', is simple and direct, as are his compositions. Notable instrumental contributions are made by Clark Terry, trumpet, and Seldon Powell, tenor and flute.

## *Rotating Styles*

Chuck Speas and the American Jazz Septet demonstrate a happy relationship between Dixieland, swing, and modern jazz on a new Carlton stereo release called **The New Sound of College Jazz** (STLP 12/135). In less capable hands such an experiment has usually resulted in an ineffectual gimmick.

Members of the unit integrate the three distinctive styles, switching freely from one to the other in the same arrangement with apparent ease and precise control. The changes are obvious, but natural sounding.

Mr. Speas, leader and drummer, and others in the group have a friendly acquaintance with each type of jazz which enables them to make instantaneous shifts without loss of continuity or integrity. Problems of reorientation during an improvised solo provides a major challenge to technique and taste.

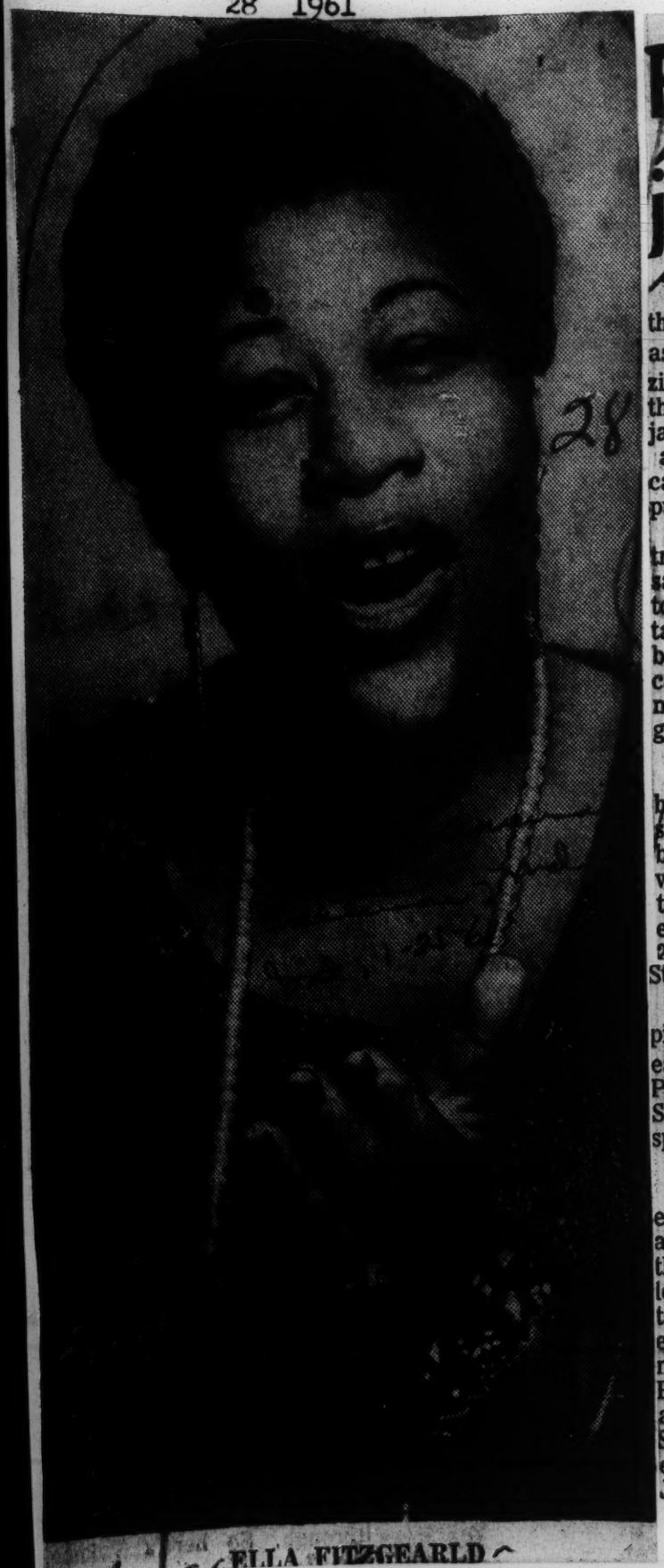
"Avalon" illustrates the process most effectively in a cycle of 16 measures in swing, eight in modern, and the remaining eight in Dixieland. Ensemble passages and solos maintain the pattern, including an unaccompanied drum chorus by Mr. Speas in which the characteristic rhythms of each period are clearly defined.

On "Jada," Sam Brown, Bill Stanley, and Chasy Dean, playing respectively, guitar, string bass, and tenor sax, double on banjo, tuba, and clarinet for a more authentic sound during the passages from each era. Other musicians, David Frishberg, piano; Mickey Gravine, trombone; and Lew Gluckin, trumpet, play their respective instruments in the best tradition of each style.

Ella Fitzgerald

28 1961

ELLA FITZGERALD



ELLA FITZGEARLD

The Afro-American
Baltimore, Md.

# Frank and Ella jazz poll winners

Oct 1-21-61

CHICAGO—Final results of the 1961 Playboy Jazz Poll, as announced in the magazine's February issue, show that eight of the nation's top jazz stars have been chosen as the most popular in their categories by both the general public and their fellow artists.

They are: J. J. Johnson, trombone; Stan Getz, tenor sax; Gerry Mulligan, baritone sax; Barney Kessel, guitar; Ray Brown, bass; Lambert, Hendricks and Ross, vocal group; Frank Sinatra, male vocalist; and Ella Fitzgerald, female vocalist.

* * *

CONSTITUTING THE U.S. biggest and smallest music popularity surveys, Playboy's fifth annual Jazz Poll was based on ballots cast by the magazine's reading audience of 1,100,000 and a select 27 winners of last year's All-Star Jazz Poll.

The latter were invited to pick their own favorites in each category, as part of the Playboy All - Stars and All-Stars' All - Stars polls, respectively.

* * *

THE 1961 poll was initiated last October when the magazine printed the names of the leading jazz artists in ballot form and asked readers to choose their favorites in each category. All the winners— members of the 1961 Playboy All - Star Jazz Band and the 1961 All - Stars' All-Stars— will receive the coveted sterling silver Playboy Jazz Medal.

28 1961

MARTHA FLOWERS

# Appears In TSU Concert Dec 6

MARTHA FLOWERS, concert soprano and star of the "Everyman Opera, Inc." will be presented in concert at Texas Southern University, Wednesday, December 6, at 8 P M, in the university auditorium, according to an announcement from Emanuel Campbell, chairman of the "University Lyceum Committee."

Miss Flowers, who "seems to sing as easily as most people speak," was acclaimed abroad as the leading soprano in Gershwin's "Porgy and Bess."

The young artist has performed frequently in recital and has appeared as soloist with symphony orchestras and professional choruses. In the Gershwin role, she has performed with distinction in opera houses in Paris, Berlin, Moscow, Rio de Janeiro, Milan, and in other major cities in South America, Africa, Europe and Asia.

She has been the recipient of a number of scholarships and awards, including the Marion Anderson first prize in 1950; a John Hay Whitney Fellowship in 1952; and scholarship for study at Julliard School of Music from 1950 to 1954. As winner of the "Naumburg Foundation Award," Miss Flowers made her debut at Town Hall in New York City, December, 1954.

Before entering Julliard, she was graduated from Fisk University.

Of her artistry, the New York Herald-Tribune states: "Once in a while one hears voices and artistry combined in perfect fusion; it is the art which conceals art, and when it happens, one is spellbound, as in the presence of wonder of nature. Of this company is Martha Flowers, a lovely, lovely singer, and one of the Naumburg's most sumptuous discoveries."

# Reri Grist, lovely opera star, a success around the world

The Afro-American
Baltimore Md
12/16/61

By ROSEMARIE TYLER

WASHINGTON

"Oh I play the part of the shy, ugly bird," said Miss Reri Grist—star coloratura soprano who appeared in Washington, last Wednesday through Friday at the Lisner auditorium in an opera written and directed by the famed Igor Stravinsky. Miss Grist appears in "Le Rossignol" an adaptation of the Andersen fairy tale, "The Emperor and the Nightingale."

To play a shy, ugly bird is in complete contrast with the pert, gamin beauty that Miss Grist presents sans makeup. She has redish brown hair, a round face splashed lightly with freckles, and mobile features accentuated by lively brown eyes.

The name, Reri is the very own, given her by her mother and it means 'little pig' in Tahitian! It would seem that Reri Grist was destined to be a singer, for even her speaking voice has a musical lilt which comes to full expression in the joyous range of her lyric soprano.

• • •

MISS GRIST CAME directly to Washington, D. C. from Zurich, Switzerland. The producer of "Le Rossignol," Miss Hebert, had heard Miss Grist when she spent a summer in New Mexico, with the Santa Fe Opera Co. When the Washington (D. C.) Opera Society decided to present Le Rossignol no one but Miss Grist was considered for the part. A fast cable to Zurich and Miss Grist arrived in Washington on December 23.

She has had a constant diet of rehearsals, run throughs, rehearsals and more rehearsals by day and parties by night. "Oh, I could not live in Washington all the time! There are so many invitations to parties here. And a singer must have rest!" She concluded firmly.

RERI GRIST

And firmness is very much a part of the Reri Grist personality. It reflects itself in the discipline which is so necessary to her daily life. For when Miss Grist is in Zurich, Switzerland she is one of the leading coloratura sopranos in the Zurich Opera Company. She is one of 10 Americans in this international company and the only colored singer in it.

With the Zurich Opera Company, Miss Grist a native New Yorker" has found a great deal of daily fullfillment. "Here, she confides, "I can concentrate on being a singer. In America, it is not so easy to overcome stereotype."

• • •

WHILE IN THIS country, she has had many moments of high excitement— "this country has been very good to me"— with the New York Civic Center, the Santa Fe Opra Co. and several Broadway stints, one with "West Side Story."

West Side Story" turned out to be a prelude to another high moment in the life of Reri Grist. Just recently, the lovely Reri made a star appearance with Leonard Bernstein and the New York Philharmonic Orchestra. And working with Mr. Bernstein was a wonderful experience. "I just love him!"

However, the star of "Le Rossignol" is just as serious about being a housewife as she is about singing. "I just love to cook," she said excitely. "I'm always asking people to join my husband and me for dinner!" This surprising young woman, who has combined a career and marriage so successfully for the past six years, even likes to clean!

At present, she and her husband have a lovely apartment overlooking the snow-capped Alps on one side and sea on the other side. We have two terraces a marvelous view," she continued enthusiastically.

• • •

MISS GRIST'S HUSBAND is a painter and a good one. He is a native of Mt. Vernon, New York. While Miss Grist commutes between Europe and the states, her husband remains in Zurich.

She loves Europe, but Paris—"is more wonderful than one can possibly say! No song can say how marvelous Paris is in the springtime—it is more so!"

And yet, she remembers Germany with great warmth, too. For she made several very successful appearances in Cologne and Stuttgart.

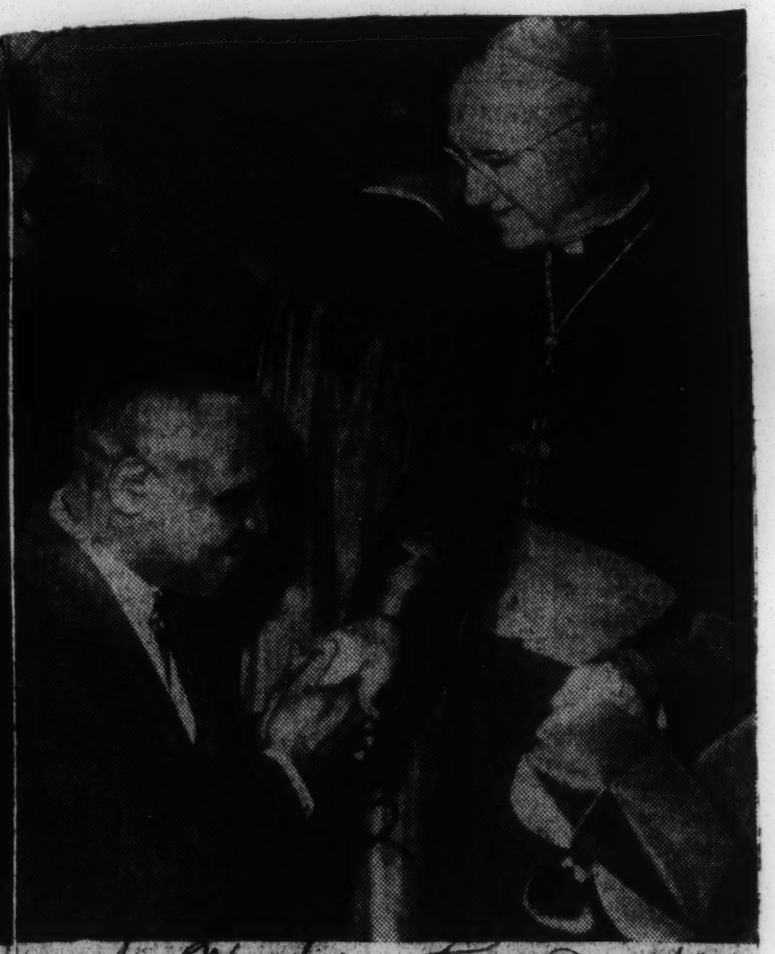
She considers working with the famed Igor Stravinsky a wonderful privilege and very exciting. Another high moment for Miss Grist was her appearance as Zerbinetta in "Ariadne Auf Naxos" with the famed Lisa Della Casa. "I worked so hard—I could not be any thing less than good with Della Casa in the caste—I had to learn the music in two weeks—and there was no direction—Eve-everything, my whole interpretation came from within me."

She feels she has had other challenging roles, but for different reasons." I take each role seriously, but then I am always serious about anything I decide to do."

• • •

MISS GRIST ADMITS she entered singing quite naturally. Following her AB degree in music from Queens College, Miss Grist continued her singing instruction under Miss Claire Gelda. Miss Gelda has been her only music tutor. Opening night of "Le Rossignol" Miss Gelda with obvious pride, saw the curtain rise on her charming prodigy.

**HAMP GETS ROME INVITE** — Jazz musician Lionel Hampton and wife, Gladys (center), show Trans World Airlines hostess Carolyn MacBrayne (right) invitation he received from Archbishop Joseph Ritter of Chicago to attend Ceremonies in Rome in which Archbishop Ritter will be elevated to Cardinal. Hamptons and the Rev. Father Bernard Strange of Indiana (left), to whom Lionel first offered his services 15 years ago, made trip to Vatican.



Associated Press

**Jazz musician Lionel Hampton knelt to kiss the ring of Archbishop Joseph F. Ritter of St. Louis yesterday in Rome, as the prelate was officially named to the College of Cardinals. Speaking of the Cardinal's long fight for equality, Hampton said, "The Pope was saying that Cardinal Ritter was doing what's right, that others should do it too. It was a message for integration."**

## *All That Jazz*

To promote record sales and good will, New York's R.H. Macy & Co. installed a bandstand in its toy department last week, reassembled the legendary Benny Goodman quartet of the 1930s (Teddy Wilson on piano, Lionel Hampton on vibraphone, Gene Krupa on drums, and Goodman on clarinet—photo) and other jazz greats, let them play counterpoint to the jingle of cash registers for a full day. It was more than just a commercial gimmick, said Jack I. Straus, chairman of the world's largest store, as he happily eyed the crowds of foot-tapping shoppers. "It's an institutional thing with no direct relationship to dollars and cents. Like our Thanksgiving Day parade in the fall, it's a special event."

# Gospel Singer Coming Here

MAHALIA JACKSON, long billed as "the world's greatest gospel singer," will come to Raleigh for a concert in Memorial Auditorium on the evening of Friday, Nov. 17 at 8 o'clock.

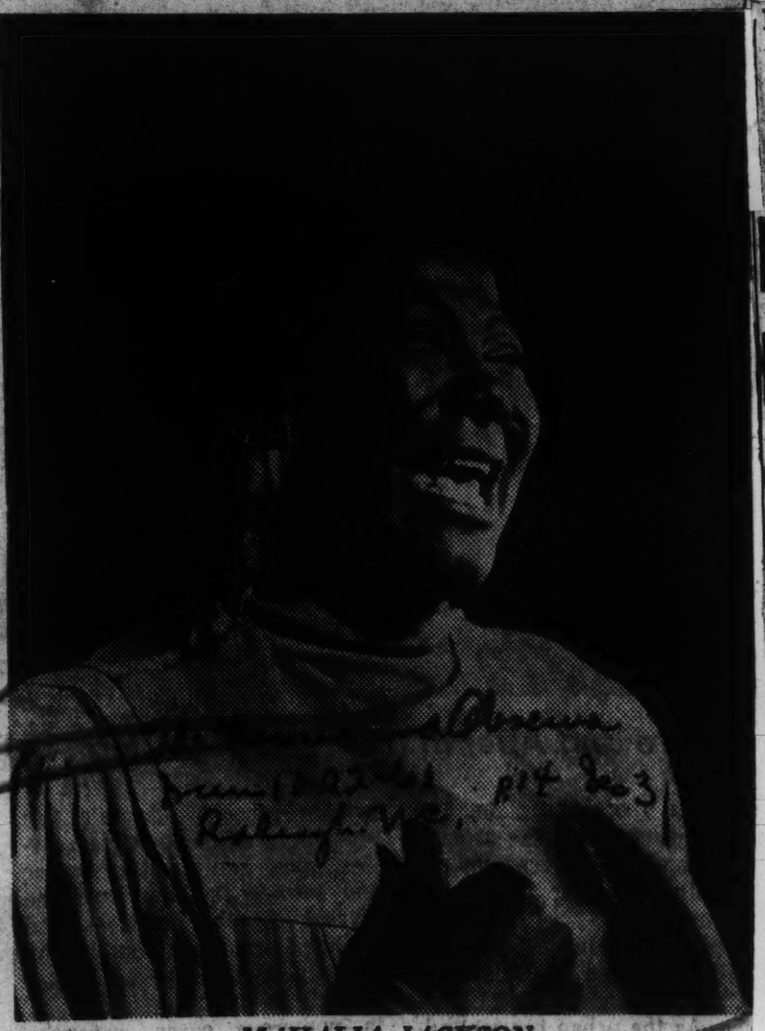
The singer was born in New Orleans, and from the age of five, she sang in her clergyman father's church choir. She used to listen and admire the records of the great blues singers such as Ida Cox, Bessie, Mamie and Clara Smith. But her great love was sacred music.

She went as far as the eighth grade in school, and then had to knuckle down to a job. She nursed babies, worked as a maid and laundress and dreamed of becoming a nurse. At 16, she left New Orleans and went to Chicago. Faithfully following her parents' religious training, she joined the Greater Salem Baptist Church. As a member of the choir, she joined a quintet and traveled with the group to various churches throughout the Baptist Convention.

But she soon forgot about her ambition to be a nurse, as she also found the silver offerings taken at the end of each program were not enough to sustain her. So she turned to other jobs, all the while continuing to sing at various churches on Sunday.

She made a recording titled "Move On Up a Little Higher" for a small record firm. It has sold over 2,000,000 copies to date and through it Mahalia Jackson has revolutionized the gospel singing field.

Mahalia has refused fabulous offers to sing in night clubs. But she has appeared on all of the leading television shows and sung in concert halls throughout the world. Her singing transcends all religious and language barriers.



*MAHALIA JACKSON*
*Sings in Memorial Auditorium on Nov. 17.*

## Mahalia off Thursday for six weeks' tour of Europe

NEW YORK — Gospel queen Mahalia Jackson embarks Thursday on the U.S. United States on the first leg of an extended concert tour of European countries.

Following her Sunday night audience appearance on the Ed Sullivan Show, Miss Jackson attended a reception at the Washing (DC) home of Undersecretary and Mrs. Chester Bowles on Tuesday. She returned here Wednesday to prepare for her departure for England.

The singer's itinerary follows:

April 4 — Arriyes in/ England; 7 — London (Albert Hall); 11 — Paris (Salle Playal); 14 — Hamburg (Musikhall); 16 — Berlin (Sportspalast); 18 — Stockholm (Koncerthaus); 20 — Copenhagen (3 Falcons Theatre); 22 — Brussels (Palais De; Beaux Arts)

April 23 — Essen (Krugahalle); 24-28 — Amsterdam; 28 — Zurich; 30 — Munich; May 2-3 — Rome; 4 — Leave Rome for Israel.

Miss Jackson will do concerts in Haifa, Jerusalem and Tel Aviv as well as an Israeli Army benefit before departing for America on May 19.

## Mahalia heads King festival

NEW YORK — (ANP) — Mahalia Jackson, queen of the gospel singers, heads a large group of singers and entertainers scheduled to appear on a program honoring the Rev. Martin Luther King during the third annual Gospel, Religious, Spiritual and Folk Music Festival in Madison Square Garden here Sunday.

According to Joe Bostic Jr., a radio disc jockey and director of the event, the festival will be highlighted by "a monster salute to the Rev. Martin Luther King," famed Atlanta minister and president of Southern Christian Leadership Conference who led the successful boycott which resulted in the integration of Montgomery (Ala.) City's transit system.

Miss Jackson, who recently returned from a successful tour of Europe, will sing during an afternoon and an evening performance.

# Mahalia Jackson Comes To Defense Of Rock 'n Roll

Journal and Guide p. 16

Sat. 10-14-61

CHICAGO — Mahalia Jackson, the warm and matronly exponent of traditional and gospel songs, has rallied to the aid of America's youth by coming out in defense of rock 'n roll.

Norfolk, Va.

"It's got a beat to it I like," Mahalia declared with a flashing grin. "It's got a beat the kids like. . . a strong beat. . ."

**THE GOSPEL** and choir singer, admired by millions for her renditions of such Walk With Thee," "Deep River" and other religious songs, feels the thumping strains of rock 'n roll let boys and girls "get rid of excess emotion."

"These are tense times we live in," she adds gravely. "Young people are all boiling inside. This music lets them get rid of that tension. Of course, some can let off too much steam."

**MISS JACKSON** was on an NBC-TV stage in Burbank, Calif., studying the song she sang on "Sound of the '60's" the premier show of the "Westinghouse Presents" series. The show, which also starred Art Carney, Tony Randall, John Daly and Vic Damone was aired Monday, Oct. 9, 10-11 p.m. EST over the NBC-TV network.

"Bless This House" was the title of Miss Jackson's song

"It's not rock 'n roll," she pointed out. "I just don't want to sing that kind of music. But I think that this is the type of song that both young and old folks will like."

**MISS JACKSON**, who was born in New Orleans and raised in Chicago, still sings in her church choir in the Windy City despite television and concert appearanes throughout the world.

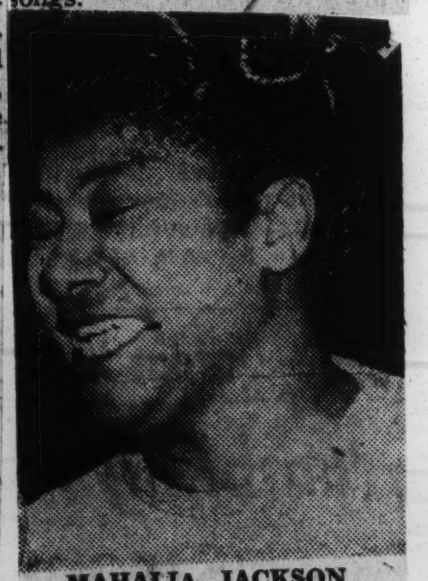
"Sounds of the 60's," she explains, was to her a personal appearance before millions of people. 'The show deals with the sounds we know. . . the sounds all around us," she adds. "I think it is important one of these sounds is a song of thanks and a prayer."

**ALTHOUGH** she thinks youth must have its offbeat fling, Miss Jackson feels the young generation will outgrow their yearning for songs with meaningless lyric and unmelodious melodies.

"We had our Charleston and such," she says. "The older folks thought we were devil-bound, but we turned out pretty good."

**MISS JACKSON** said she enjoyed entertaining an audience, but she loved even more to sing songs that "make people think."

As she caught her cue and moved towards the microphone to sing "Bless This House," Miss Jackson turned and whispered: "Mostly I sing what I think the Lord would want me to sing. I'm proud of my songs."



**MAHALIA JACKSON**
Wan't Knock "Rock"

# Mahalia Jackson Triumphs Abroad; Visits Pope May 3

Chicago Defender - Chicago, Ill P 18 4(22-28) 61

28

By ALFRED DUCKETT

FRANKFORT, Germany — Mahalia Jackson, often described as the "world's greatest gospel singer" is establishing beyond all doubt her right to the title.

In the first stanza of a six-week drive through England, Germany, the Netherlands, Denmark, Sweden, Italy and Israel, the Louisiana-born artist is giving an amazing demonstration of her power to draw crowds and charm them—and the critics.

Miss Jackson appeared in Frankfort Monday evening, April 10, 1961 in her second sell-out concert overseas. An audience of three thousand (the capacity of Frankfort's Kongresshalle) reacted with vivid enthusiasm to her two-hour offering of simple Negro folk songs, traditional hymns — to which she adds "just a little bounce" — and big, booming, inspirational tunes.

**UPSETS TRADITION**

The Frankfort triumph followed an unusual tribute paid the American gospel singer by normally staid Londoners. Six thousand persons crammed into the fabled Albert Hall in London Friday night and, as one critic put it, "acted extremely un-British" in their spirited foot-patting, hand-clapping acceptance of the gospel singer. By contrast, they listened, hushed and reverent as Miss Jackson sang such formidable songs of faith as "I Believe." "I See God" and "He's Got The Whole World in His Hands."

The enthusiasm shown in the Albert Hall concert carried over to an incident which occurred backstage as Miss Jackson attempted to leave the auditorium. London bobbies, escorting her to her car, had to get rough with a clamoring mob of admirers who stormed the backstage exit in quest of Miss Jackson's autograph. The press of the crowd became so intense that the singer's safety became endangered. She was virtually thrown into her car and rushed off to her hotel.

Typical of the press reaction to Miss Jackson's concert was a critique by Noel Goodwin of the LONDON DAILY EXPRESS whose article was headed: "Thousands There, But Mahalia Sang To Me."

May 3, through arrangements concluded through New York's Cardinal Spellman and television star Ed Sullivan, Miss Jackson will have an audience with the Pope in Rome. She will do concerts in Israel and a benefit for the Israeli Army during a two-month stay in the Holy Land.

Mildred Falls of Chicago accompanies Miss Jackson.

**IT ALL BEGAN HERE. Yes, His Royal Highness, King Fredrick of Denmark and the Queen invited Miss Mahalia Jackson to visit their country next time she is abroad. The King is shown talking to Miss Jackson when the Royal Party visited America recently.**

For Miss Jackson, currently on a Far West swing which ends in Sante Fe, New Mexico, March 18, the European trip will be her second venture abroad. In 1953, the New Orleans-born gospel singer's tremendously successful appearances on the Continent were interrupted after five weeks when she took ill and was flown back to America for critical surgery.

"But now," Mahalia says happily, "the Lord has given me a brand new body and I'm going to see the Holy Land — the place where the Lord suffered and died. It's going to be the most wonderful thing that ever happened to me."

The Mahalia Jackson audience with the Pope is the inspiration of syndicated columnist Ed Sullivan, a Mahalia Jackson devotee. Miss Jackson has made numerous appearances on the Sullivan Show.

up the 18 steps of Calvary. That's the most important thing in my life -- to walk the streets where our Lord once walked."

While the noted singer's trip is not being sponsored by the Department of State, she made it clear that they expected her to be a good will ambassador. "They have faith that I will say the good things about our country."

One of the highlights of her trip will be her visit with Pope John. Cardinal Spellman arranged an audience for the Baptist singer at her request.

Miss Jackson was entertained Tuesday evening March 28 at the home of Assistant Secretary of State and Mrs. Chester Bowles.

# Mahalia Jackson Tour Of World To Include 'Audience' With Pope

Chicago Defender
Chicago, Ill
4(3-(11-24)-61

NEW YORK — (VIP) — When America's foremost gospel singer, Mahalia Jackson goes to Europe in early April, her two-month concert tour will include an audience with the Pope, a tour of the Holy Land, genefit performances for U. S. armed forces units and a visit with the King and Queen of Denmark.

# Mahalia Jackson Feted Prior To Trip To Europe

Atlanta Daily World
Atlanta, Ga.
Wed 4-5-61

By BRUCE A. DUNNINGAN

WASHINGTON — (ANP) — Mahalia Jackson, known as the "world's greatest gospel singer," stopped over in Washington last week enroute to Europe where she will sing before the King and Queen of Denmark and visit with the Pope.

Miss Jackson said she was not nervous about giving her first command performance for royalty in Copenhagen's Three Falcon Theater before King Frederic IX and Queen Ingrid on April 18. She sang before them when they visited Chicago "I guess they liked my singing that is why they asked me to do the command performance."

**GOOD WILL AMBASSADOR**

Miss Jackson was also excited about her proposed visit to Israel. "I want to see the Garden of Gethsemane. I am anxious to see old Jerusalem where Christ was born and crucified. I want to walk

DEE CEE FUN — Just before leaving for a European trip, Mahalia Jackson was entertained at the home of Under-Secretary of State and Mrs. Chester Bowles, in Washington, D.C., where many VIPs attended, including, left to right: Congressman Adam Powell, Assistant Secretary of State Philip Coombs, Miss Jackson and the hostess, Mrs. Bowles.—Cabell Photo

# America is typical family, Mahalia will tell Europe

WASHINGTON

"We Americans are a family and of course a family has problems and faults.

**"But we are united and will straighten out our own problems, not only to be an example to the world but because God wants us to do it."**

A deeply - felt spirit of her mission was reflected in the expressive, almost saintly face of gospel singer Mahalia Jackson as she talked with reporters last week prior to embarking on her European tour.

**The newspapermen may not have attended the press conference at the Statler Hotel to hear a sermon, but it was impossible to ignore the powerful message in the simple, quietly - spoken words, and the deep humility echoed in a voice which communicates almost as much in speech as it does in song.**

Miss Jackson, who spent Wednesday in Washington, D.C., before going to New York and leaving Thursday for England, made it clear to the press how she would answer queries from foreigners about race relations in the United States.

"I will speak of the America I know and believe in," she declared.

**"I don't want to say anything wrong...though there is a lot that is wrong... but I have faith that it will be right.**

"I hope that the colored and white will become as one. I hope in God's own time this will be so — I know it will be so."

* * *

SHE SAID THAT she was looking forward to her second European tour (the first was in 1953) mainly because she would have a chance to meet the Pope, and "walk the streets of Jerusalem."

* * *

MAHALIA JACKSON'S tour, which has the blessings of the State Department but is not under its sponsorship, will encompass some eight countries and about 16 concert halls. She will return here May 19.

# Mahalia Jackson Sets Unique Marks On Tour Of European Theatres

PARIS — Mahalia Jackson, fresh form socksational performance at London's famous Albert Hall arrived here for date Tuesday at Salle Playal, that was witnessed by one of the largest and most enthusiastic jams ever to see an American perform.

For more than two hours in almost continuous performances Miss Ja.'-son rattled off one hit gospel tune after another, in her superior fashion. And each number brought applause that made it difficult for her to chant out on another. This is Miss Jackson's first major concert tour of Europe and indications that a number of attendance marks will be shattered via her concerts. Local music lovers, like those in London are high on gospel tunes as Miss Jackson sings them and they never seem to get enough. Miss Jackson's tour will take her into many countries and cities. Friday she appears at Musikhall and after a night off she opens at the famed Sportspalast in Berlin, Germany. Another night off for a breather and the famous gospel singer will be heard at Koncerthaus in Stockholm Sunday night.

Remainder of April will find her appearing in concert at famed Palais De Beaux Arts in Brussels; the Krugahalle hall in Essen and in Rome, Zurich, and Amsterdam.

Before returning to America around May 19 she will appear in Haifa, Jerusalem, Tel Aviv and before servicemen at an army benefit in Israel.

When she returns to America one of her first engagements will be a guest starring stint on a nationally televised program. She will then go to Chicago where she maintains a home and rest up before starting concert tour of America.

# SINGER IN FOCUS

## Abbey Lincoln Grows As Jazz Musician

By JOHN S. WILSON

SINCE Billie Holiday died somewhat more than two years ago the term "jazz singer" has been badly out of focus. Miss Holiday had been the first singer who could be identified as a "jazz singer" as distinct from a "blues singer," which had been the form of vocalizing identified with jazz until her appearance.

But once the term "jazz singer" gained some popularity (and it should be pointed out that this use of "jazz singer" has no connection with the "jazz singer" portrayed in the movies by Al Jolson and on the stage by George Jessel), it was applied indiscriminately to vocalists, invariably female, whose relationship to jazz was often tenuous. The best of these were usually girls whose style once would have been indentified as "torch singing," current toilers in that field of lamentation in which Helen Morgan and Ruth Etting used to excel.

But if Billie Holiday is taken as the prototype of the jazz singer, there have been scarcely any others who can be seriously considered as belonging in this category, regardless of level. There have been girls who aped Miss Holiday's mannerisms, her inflections, her phrasing, but none could project the inner fire that was her special quality.

### Glows With Conviction

It is, therefore, with a sense of sudden, awesome recognition that one comes on a record by Abbey Lincoln called **Straight Ahead** (Candid 8015; stereo 9015). Miss Lincoln's previous recordings have shown her to be a generally capable singer, who reflected superficial characteristics of the Holiday style. In place of this rather bland girl we now hear a woman, assured, positively directed and glowing with conviction.

**JAZZ SINGER—Abbey Lincoln, who sings in the Billie Holiday tradition on disk called "Straight Ahead."**

Some of the superficial aspects of Miss Holiday still remain—the shape of a word, the lift of a phrase—but the thing that associates her with Miss Holiday now is the searing intensity that burns through her singing. The sense of deep, personal involvement that Miss Holiday could project, even with a voice that would not always fulfill the tasks she set for it, pours from Miss Lincoln with a vocal strength and limberness that Miss Holiday could never command even in her best days.

But Miss Lincoln is no road-show Billie Holiday. She emerges from this disk as a striking and completely individual personality. Her program is fresh and adventurous—she wrote the lyrics for four of her seven songs, some of them distinctly superior.

She is brilliantly effective on "Left Alone," a song written (but never recorded) by Billie Holiday and her last accompanist, Mal Waldron (who is now Miss Lincoln's accompanist); on Thelonious Monk's haunting "Blue Monk," to which she has added lyrics that implement the original character of the piece, and, in a very different mood, a poem by Paul Lawrence Dunbar set to music by Oscar Brown, Jr., "When Malindy Sings."

If some of the other pieces are less successful, the fault generally lies more with a weakness in material than in Miss Lincoln's commanding delivery.

The accompaniment she receives from a small group that includes Mr. Waldron, Max Roach, Eric Dolphy, Julian Priester and Booker Little is practically perfect — warm, completely sympathetic, yet unobtrusive. But the most striking aspect of her accompaniment is the solo work of Coleman Hawkins on tenor saxophone, who matches the forthright singing of Miss Lincoln with some of the most austerely powerful passages he has ever recorded.

By coincidence, a previously unissued disk by Miss Holiday has also just been released, **The Essential Billie Holiday** (Verve 8410). This is a recording of a concert by Miss Holiday at Carnegie Hall in November, 1956, a concert at which she went back over some of the musical landmarks of her career to the accompaniment of passages from her autobiography, "Lady Sings the Blues," read by Gilbert Millstein.

### Rose to Occasion

The format is even more effective in the recording than, if one can trust dimming memory, it was in the concert hall. Miss Holiday's vocal control was very uncertain during the Fifties but on this evening she rose to the occasion and managed all the little lifts and twists that were such an essential part of her personal expression. This was one of her finest performances during her last years and, despite recording that is not always high in fidelity, it has resulted in a disk that reflects her true potential in those years far better than the sometimes tragic studio records she was making then.

One of the first singers to attempt to absorb Miss Holiday's style, and one of the best, was Anita O'Day, who has since moved on to other means of expression. However, her latest disk, **Trav'lin' Light** (Verve 2157; stereo 6-2157), is built around such Holiday-associated songs as "Don't Explain," "Some Other Spring," "What a Little Moonlight Can Do," "Miss Brown to You," "God Bless the Child" and the album's title song.

Miss O'Day appears torn between giving a relatively straight reading to the songs that might seem most meaningfully close to Miss Holiday and souping up others with eccentricities. The first system works occasionally, the latter hardly ever. But no matter what Miss O'Day is doing, there are a number of luxuriously warm but brief tenor saxophone solos by Ben Webster that could almost compensate for anything.

# Melba Liston Is Mostly Unseen

## Jazz Trombonist at Basin Street East Likes Background

By JOHN S. WILSON

The unwary listener, whose eye wanders over Quincy Jones' big, boisterous band as it plays at Basin Street East, might be startled to discover that the third trombonist from the right is wearing long, white, pendant earrings. Hemmed in by other members of the band and with the trombone in playing position is Melba Liston, the only woman who has gained distinction in jazz as a trombonist.

Tall and willowy, with a quiet dignity that is lightened by warm, twinkling eyes, Miss Liston prefers to stay in the background playing in the trombone section rather than being featured in solos. As a result, she is much better known to musicians than to most followers of jazz. When Mr. Jones occasionally brings her forward for a solo ("composer-arranger-seamstress," he proclaims in introducing her. "Our den mother"), she has found that audiences "don't really expect anything."

"They usually think it's just a gimmick," she explained.

But once she begins to play, they discover what her fellow musicians already know. She has a big, robust tone that glows warmly on a ballad, and an easy, graceful manner of developing her solos.

Miss Liston, who has been playing professionally since the mid-Forties, was a member of Dizzy Gillespie's last big band in 1956-57. She joined Mr. Jones' band when he organized it two years ago. She had contributed arrangements to both bands, but her outside writing assignments have increased to such an extent recently that she has not had time to do any arrangements for Mr. Jones during the past six months.

"I write better than I play," she said. "I'd like to write all the time, but when I do I miss my horn."

She once had a brief experience as leader of a traveling all-girl band and, after putting up with her musicians' crying and whimpering because they missed their husbands and

Melba Liston

friends ("I cussed them all out," declared the mild-mannered Miss Liston. "They didn't have enough love for music"), she is glad to be a member of Mr. Jones' practically all-male orchestra (he also has a female pianist, Patti Brown). Her only problem is the tendency of her fellow musicians to be protective—sometimes too protective, according to Miss Liston, who is not married.

On the bandstand she dresses very discreetly. In a simple, black dress, her hair closely cropped, wearing no jewelry other than the earrings, she becomes as unnoticeable as she can without completely disguising her femininity. She does get tired of wearing the same thing over and over, she admits, so "every now and then I try to get a little fancy—but that's just to surprise the fellows in the band."

"I have some beautiful gowns they've never seen," she confessed wistfully. "But I can't wear them because they're so boufant and they'd knock over the music stands."

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ARTLESS MARTINEZ

On The Way Up

# Artless Martinez Signed By Wilkinsburg Symphony

Pittsburgh Courier P. 5
Oct. 12, 1961

PITTSBURGH—Artless Martinez, concert and opera singer, has become the first artist to be signed for the 1962 season with the famed Wilkinsburg Symphony Orchestra under the capable direction of Eugene Leichenfeld.

Mrs. Martinez auditioned for Mr. Leichenfeld last week. His enthusiasm was so great, he signed the young singer immediately for the coming season.

This appearance with the Wilkinsburg Symphony will probably lead to greater things, in that other conductors attend performances where artists are appearing. Should the artists appeal to visiting conductors, there is the excellent chance of being signed up to sing in other cities with various orchestras.

ARTLESS MARTINEZ

The young Pittsburgh singer was "discovered" by Mrs. Jewel Blow, well-known music teacher and organist, who is justifiably proud of her find. Mrs. Blow has always predicted a brilliant musical career for Artless Martinez.

# Leontyne Price scores in La Scala Opera role

MILAN, Italy — Leontyne Price, the American sopra-

LEONTYNE PRICE
no, returned to Milan's La Scala Opera House Tuesday night and scored a new triumph in "Madame Butterfly."

She made her first appearance in the Milan theatre last year, scoring a resounding success in "Aida."

* * *

TUESDAY La Scala spectators were somewhat puzzled, at first, seeing the colored singer in the role of the fragile Japanese girl Cio-Cio-San.

It was the first time a colored soprano had performed Butterfly at La Scala.

* * *

SHE RECEIVED many curtain calls after each act and an ovation at the end of the performance.

Although the current production had already been performed by other artists fourteen times this year, Miss Price's name was sufficient to draw a sellout audience.

Sitting area of Leontyne Price's living room is furnished in French eighteenth-century style. Avocado green and delphinium blue, the soprano's favorite colors, appear in upholstery and in the silk draperies. She lives in four-story, Federal era house in the Village.

VISITS SULLIVAN — Metropolitan opera star Leontyne Price will be guest artist on the Ed Sullivan television show, Sunday (April 2).

# Negro Opera Singer Regains Her Voice

Charleston S.C.

NEW YORK (AP) — Soprano Leontyne Price, who lost her voice during a performance of Puccini's "La Fanciulla del West" Tuesday night, is expected to be ready by Nov. 10 to appear in the same opera, her doctor said Wednesday.

The physician said Miss Price was suffering from an acute virus infection and that she will have recovered by Nov. 10. She did cancel a Friday appearance in "Madame Butterfly," however.

The Negro star from Laurel, Miss., lost her voice during the second act and finished the act with great difficulty—speaking most of her lines toward the end. Her determination to remain on-stage rather than interrupt the performance drew high praise from felow artists.

The audience, at the Metropolitan Opera began to applaud as Miss Price, who has the female lead in the opera, continued acting out her role with great feeling.

Leading male singers Richard Tucker and Anselmo Cozani clasped her hands as the three took a curtain call to further cheers. Miss Price bit her lip to hold back the tears. Dorothy Kirsten replaced Miss Price in the third act.

# Miss Price's Voice Fails At the Met

Soprano Leontyne Price's voice gave out in the second act of "The Girl of the Golden West" at the Metropolitan Opera last night and Dorothy Kirsten rushed from home to finish the performance.

Miss Price, who opened the Met's season last week with a highly praised performance in the same role, did well last night in the first act of her second appearance in the Puccini opera.

But midway through the second act her voice began to fade, becoming more and more hoarse. By the end of the act she couldn't sing at all and was speaking her part.

After the second act curtain, Miss Price, tenor Richard Tucker and baritone Anselmo Colzani took a curtain call and received a long ovation. Miss Price, fighting back tears, left the stage hurriedly.

Miss Kirsten, the alternate

LEONTYNE PRICE.

singer for the role, was summoned by telephone, and after a long intermission the opera was resumed.

A doctor examined Miss Price backstage and said she had suffered an acute virus infection.

# Leontyne Price scores in 'Butterfly' role at Met

Afro American

Oct 12-2-61

NEW YORK — Th long - delayed appearance of Leontyne Price in the lead role of "Madam Butterfly" at the Metropolitan Opera, proved a sensation last Tuesday night.

Baltimore Md

Miss Price, who sang the Pucini opera last year, had been scheduled to repeat earlier this season but was prevented by illness. Tuesday's was her second performance as Cio-Cio-San at the famed Met.

* * *

ACCORDING TO New York critic Raymond Ericson, Leontyne's Butterfly "is no mincing, coy little Oriental girl." Says the Times reporter:

"She is a young woman who moves quietly and gently, making few gestures. There is a quality of stillness about her that makes credible her combined innocence and strength of character.

"She seems armored in her love and in her faith in Pinkerton, so that usually it is only a sudden smile, a quick glance at another character, a slow reproachful look that indicates what she is feeling—but how dramatic that indication is.

"Whn she tries to hide her vulnerability, in the way she controls her shivering at the denunciation of the Bonze or recovers from her pitiful brakedown at the news that Pinkerton may never return, she is overwhelming.

* * *

"SO MUCH of what Miss Price does seem original, yet it is only because she lets Butterfly's responses take their natural course and flower into action at the right time.

"This goes for the soprano's singing, too. She handles the musical line with reserve using the voice lightly but always with the most sensitive inflections."

LEONTYNE PRICE

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# Miss Price Sets Award For Students

WILBERFORCE, Ohio—Leontyne Price, world-renowned opera diva, has established an award for students planning to pursue a career in music from her alma mater.

Miss Price, a graduate in the class of 1948 from Central State College, has established the Leontyne Price Award for Achievement in Fine Arts at the college to be awarded to a student in music whose talent, character and scholarship indicate a favorable future in that field. This scholarship was established as a result of a luncheon honoring Miss Price planned by Delta Rho Omega Chapter, Brooklyn, N. Y., of the Alpha Kappa Alpha Sorority at the Statler-Hilton Hotel.

Miss Price was graduated with cum laude honors in the class of 1948, and maintained a 3.21 average on a 4.0 system.

Leontyne Price In "The Girl of the Golden West" —AP

# Leontyne Price Opens Met As Her Career Hits Top

The Commercial Appeal Jun. 10-22-61 p. 7

By MILES A. SMITH
Associated Press Staff Writer

NEW YORK, Oct. 21.—Leontyne Price's favorite operatic role? Whichever one she's working on. And she's been having a ball rehearsing as Minnie, "The Girl of the Golden West."

For Minnie, the pistol-packing boss of the Polka Dot saloon in the California of the gold rush days, as Miss Price sums it up, is "really a good solid healthy American girl." It's a role in which she can let herself go.

Monday night Miss Price will become the first Negro singer to have the leading role in an opening night at the Metropolitan Opera. She was the fifth Negro to sing at the Met; Marian Anderson, in 1955, was the first.

It is the 34-year-old Miss Price's "next step up" in a career which has come to a swift climax at the top. This Puccini opera is based on the David Belasco play, and its Italian title is "La Fanciulla del West." Tenor Richard Tucker sings the male lead.

Miss Price has had to learn how to handle and shoot a pistol, play poker, break up a saloon fight and ride a horse. And she has fallen in love with the horse.

"I'd never been on one before," she smiled. "But there was that cute little horse batting his eyes at me, and we got along fine. Now he knows my singing cues. He's a beautiful white stallion and his name is Jordan.

"I think I'm giving up people for horses," she said. "I'd like to take some more lessons and have some fun up in Central Park."

But not on Jordan, for this small hunter-type critter is a professional stage performer, and not available for pleasure jaunts.

Miss Price's rich, flexible soprano voice was first heard at the Met last January, when she made her debut as Leonora in "Il Trovatore." Before her first Met season was over she had sung Donna Anna in "Don Giovanni," Butterfly in "Madam Butterfly," Liu in "Turandot" and an unforgettable "Aida."

If it took time for her to reach the Met, at least she was well prepared. She had sung the Donna Anna at Salzburg and the Aida in Vienna under Herbert von Karajan, and had achieved a real triumph at La Scala.

The new role of Minnie holds a big challenge. She must combine the Wild West with Puccini's Italian music. After all the horse operas on television, she was afraid Minnie might be laughed at.

"I looked at the score after first reading the libretto," she said, "and then I took Minnie very seriously. She's a very believable character. She may be set in the Wild West in Italian, but she's very serious.

"I made up my own idea of what Minnie should be. She can't be noble like Donna Anna, or all panther strides like Aida. There's a happy medium.

Offstage Miss Price is chatty, human and full of fun. Her earthy wit bubbles out spontaneously. As on one occasion when Rudolph Bing, the Met's general manager, reminded her that the "Fanciulla" would be taken on tour next spring—and into the South.

"Oh, Mr. Bing," she replied, "I'm sure that you will find some way to take care of me and the horse."

She takes the viewpoint that other people are "more self-conscious about what color I should be on the stage than I am." She uses a make-up that lightens her skin but does not change her color. Only as Butterfly does she apply white, for it is in character for a geisha girl to use rice powder.

She went into Met rehearsals straight from her fourth summer tour of Europe and an interlude in San Francisco. She was at La Scala, the festivals at Salzburg and Vienna, and spent a month in Rome recording "Aida."

She credits her European successes with giving her both the confidence and the prominence which she needed for her Met debut last winter. But it was a television role, as "Tosca" on NBC in 1955, that she believes was the initial step that put her into the public's eyes and minds. Next January she will do her first Met "Tosca."

Her packed schedules have kept her on the run since 1948 when she came out of the Juilliard School. She gets to see her parents—her father was a carpenter and her mother a midwife in Laurel, Miss.—at least once a year, sometimes twice. They'll be on hand for the opener Monday night.

Her first real vacation in years, lasting at least a month, will come next spring after the Met's tour.

# Leontyne Price music prize set

The Commercial Appeal Dec 12-23-61

WILBERFORCE, O. — Lyontyne Price, world-renowned opera diva, has established an award for students planning to pursue a career in music from her alma mater. p. 15

Miss Price, a graduate in the class of 1948 from Central State College, has established the Leontyne Price Award for Achievement in Fine Arts at the college to be awarded to a student in music whose talent, character and scholarship indicate a favorable future in that field.

This scholarship was established as a result of a luncheon honoring Miss Price planned by Delta Rho Omega Chapter, Brooklyn, N.Y., of the Alpha Kappa Alpha Sorority at the Statler-Hilton Hotel.

In recognition of the achievements of Miss Price, Delta Rho Omega Chapter allocated the proceeds of the luncheon for the establishment of the award.

# Talented Leontyne Price Thrills Metropolitan Gala

**NEW YORK (ANP)—You are a Negro girl from Mississippi. You are about to face the most elegant (and discriminating) audience in show business. You had already made a mark for yourself and your race a year ago when you became the first Negro to sing with the Metropolitan Opera.**

But tonight represents still another triumph for both you and your race. For this time you are having the distinction of becoming the first Negro to star in an opening night performance at the Met.

**CELEBRITIES ON HAND**

Now you are standing in the wings of the great theatre listening to the resounding applause from 4,000 fans as they anticipate your arrival to start the 77th season of the opera.

There are some mighty important people sitting in that audience. People like United Nations General Assembly President Mongi Slim and UN Undersecretary Dr. Ralph Bunche; U. S. Labor Secretary Arthur Goldberg; the President's mother-in-law and sister, Mrs. Hugh Auchincloss and Mrs. Stephen Smith; U. S. Ambassador to the UN Adlai Stevenson; classical conductor Leonard Bernstein, and many others. These people, paid $93,995 to welcome the Met's opening, and as true opera fans, they expect a great performance.

**HER GREATEST FANS**

But out there, too, are your most ardent and devoted supporters your mother and father.

Are you nervous? Maybe. But you stride courageously onstage and give a magnificent performance because you are Leontyne Price, the great soprano.

That, in essence, is a description of how Miss Price took the Met audience by storm Monday night (Oct. 23), as she sang the title role of Minnie in Giacomo Puccini's "Girl of the Golden West."

Leontyne, her voice as golden as the title of the western opera, was outstanding in every way in her role of a California mining camp beauty in love with a handsome bandit. Richard Tucker and Anselmo Colzani sang the male leads.

**"A GREAT PERFORMANCE"**

Miss Price's performance was so great, in fact, that after the last of numerous curtain calls, crowds rushed backstage to congratulate her. Among those greeting her was Secretary Goldberg, who told her: "I am a connoisseur of singing and President Kennedy which said: "The performance!" It was Goldberg's intervention as arbiter that saved the Met Opera from closing during a labor dispute this past summer.

Goldberg brought a message from President Kennedy which said, "The discord ended, let the harmony begin."

Much of that harmony came from Leontyne Price.

## Ill, She Speaks Lines at Met

# Leontyne Price Loses Voice In Mid-Act, but Plays On

Leontyne Price was overcome by an acute virus infection and lost her voice in the middle of the second act of Puccini's "La Fanciulla del West" ("Girl of the Golden West") at the Metropolitan Opera Tuesday night.

The soprano star met the challenge with what one opera-goer described as "superb courage," finishing out the act, in which she appears first with Richard Tucker, then with Anselmo Colzani, then with both.

She acted her part as if nothing had happened, but merely spoke her lines.

Dorothy Kirsten was rushed into the breach to take over for the third act, while Miss Price was treated backstage by a physician before being taken to her home.

Miss Price sings the role of Minnie in the opera, with which the Metropolitan opened the season on Oct. 23 and which was being given its first repeat performance last night.

Leontyne Price

SECRETARY OF LABOR CONGRATULATES OPERA STAR. — Leontyne Price, star of the Metropolitan Opera's opening night Monday, Oct. 23, is congratulated backstage by U.S. Secretary of Labor Arthur J. Goldberg, center, and by Opera Star Richard Tucker who played opposite her. Miss Price, who played the lead in Puccini's "Girl of the Golden West," was the first Negro to have a starring first-night role at the Met. UPI Telephoto.

MET OPERA DEBUT—Italian tenor Franco Corelli and Leontyne Price, Negro soprano from Laurel, Miss., are congratulated by general manager Rudolf Bing after the two singers made their Metropolitan Opera debut in New York tonight. They appeared in Verdi's "Il Trovatore," with Corelli singing role of Manrico and Leontyne the role of Leonora. — Clarion-Ledger, Daily News, AP Wirephoto.

# LAUREL NEGRO SINGER HAILED IN MET DEBUT

Jackson Daily News
Jackson, Miss.
Jan 29 1961

By WILLIAM GLOVER

NEW YORK (AP)—A wild, 35 minute ovation hailed the arrival last night of two new stars on the stage of the Metropolitan Opera House — Leontyne Price, soprano of Laurel, Miss., and Franco Corelli, tenor, of Ancona, Italy.

There were tumultuous curtain calls for each singer, but there was no doubt that the major triumph, vocally and in applause, was for the 33-year-old Negro prima donna. The vehicle of triumph was Verdi's melodic stallion "Il Trovatore."

The cheers of "Price, Price!," continued to sound as curtain calls yielded to the backstage demonstration of well-wishers. In the excitement, none of the company stopped to count the number of bows, but one opera veteran said, "It is certainly one of the all-time demonstrations."

Francis Robinson, assistant general manager, declared, "This usually happens at a farewell, never at a debut."

Leontyne's voice has perhaps never been in purer, soaring splendor than for this performance of Leonora, the maiden who died for the love of her troubadour.

There was depth, warmth, brilliance and power from the opening aria "Placid Night" to the coruscating complexity of "Why Fear For Me?" which highlights the final act.

Corelli, a slender-hipped blond, sang with a vigorous splendor to match Leontyne and indeed, the entire company seemed roused to heightened effort by the challenge of the two newcomers.

And when the tumult finally subsided Leontyne said of her night: "It has been exhiliarating! The most exhiliarating experience of my life!"

*MAJOR DEBUT: Leontyne Price sings her first Metropolitan Opera broadcast next Saturday when she will portray Leonora in Verdi's "Il Trovatore," the role in which she made her Metropolitan Opera debut last Friday. Miss Price has sung with the Chicago and San Francisco Opera companies, and in Europe has appeared at La Scala, the Vienna State Opera and Covent Garden.*

IN OPERA DEBUT

Jackson Daily News

## Leontyne Price Given Roaring N.Y. Ovation

By WILLIAM GLOVER

NEW YORK (AP)—As the roaring ovation finally subsided, Leontyne Price stood behind the great gold curtain with tears in her eyes.

"It has been exhilarating!" she exclaimed. "The most exhilarating experience of my life."

Around her thronged well-wishers who had just witnessed one of the most remarkable demonstrations ever to greet a debut at the Metropolitan Opera House.

For 35 minutes after completion of "Il Trovatore" Friday night, cheers and calls of "Price! Price!" resounded. No one remembered to keep count of the bows, but one backstage veteran noted it was "certainly one of all-time demonstrations."

Francis Robinson, assistant general manager, said "This usually happens at a farewell, never at a debut."

Sharing in premiere triumph with the magnificent soprano from Laurel, Miss., was another front-rank performer, tenor Franco Corelli, of Ancona, Italy. Vocally, critically and in applause, however, the lady led the way.

**VIRTUOSO SPLENDOR**

From the opening notes of her Leonora in "Placid Night" to the tragic, melodically complex "Why Fear For Me?" of her farewell aria, the Negro prima donna, 33, was in virtuoso splendor.

Fiery warmth, tonal color and soaring brilliance were displayed throughout. And besides singing she can act. By contrast, Corelli's troubadour was austerely cold although technically skilled.

Rudolf Bing, the Met's master, expressed diplomatic delight at the combined outcome.

"I have two debutantes," he beamed, "and I think they're both wonderful."

Veteran members of the company in Verdi's tune-filled romance of star-crossed lovers seemed to rise to the challenge of their new colleagues with superior effort under the direction of conductor Fausto Cleva.

In principal supporting roles were Robert Merrill, Irene Dalis, Helen Vanni, William Wildermann and Charles Anthony.

On hand to witness their daughter's triumph were James and Kate Price. During the performance they sat sedately in the center of the jammed auditorium.

Another spectator was Florence Page Kimball, the soprano's sole teacher since she came to New York 12 years ago. Her only comment: "A wonderful evening."

After the final curtain the parents found their way to the diva's dressing room, and hugged her.

# ANOTHER MAJOR STEP FOR LEONTYNE PRICE

The N.Y. Times
New York
Feb. 1-22-61

By ALLEN HUGHES

LEONTYNE PRICE lives in a charming little house on the southern edge of Greenwich Village. It is only a few minutes from Times Square, but on Wednesday she is going to check into a hotel in mid-Manhattan for a three-day stay.

"It's going to be just like San Francisco or Milan or Vienna or any place," she said the other day of her upcoming Metropolitan Opera debut next Friday. "Hardly anybody will know where I am, the telephone won't be ringing and I won't be distracted by outside irrelevancies. My parents are coming up from Mississippi and the house will be full of people, but I'm just going to turn it over to them to do as they like. And before the performance I'm not going to smell a single rose or read even one telegram."

### Anticipated Thrill

Did this mean that after La Scala, Salzburg, Covent Garden, etc., the Met debut does not really excite her very much?

"Oh, no," she answered quickly. "To date, this is the greatest anticipated opera thrill I've had. The Metropolitan is so big—I don't mean just the physical size of the theatre itself, though that is certainly something to think about. But the massiveness and significance of the organization is what I feel. It's like feeling the size of New York.

"But you know," she went on, "I feel so calm right now that it bothers me."

Miss Price will enter the vastness of the Metropolitan as Leonora in Verdi's "Il Trovatore," but before the season ends in April she will have appeared there also as Aida, Madama Butterfly, Liu in Puccini's "Turandot," and as Donna Anna in Mozart's "Don Giovanni." These are five of the dozen roles in her current repertory and despite their stylistic diversity she feels "secure" in all of them.

From her point of view the differences are not too extreme. "So far," she says, "I've only done things that are in my vocal backyard. This I don't want to change, because I want to sing for a long time. I think my voice has grown a great deal in size in the past two or three years, but I still consider myself a lyric soprano, one with occasional dramatic vocal tendencies."

It would be too bad if Miss Price were to get "typed" either vocally or histrionically in the realm of opera, for until now she has moved successfully through an astonishing variety of stage roles. No one who ever saw her in the part that catapulted her to international fame in 1952, that of the heroine in Gershwin's "Porgy and Bess," will ever forget her first spectacular entrance in Bess' flaming red dress. She was the incarnation of sensuality.

But then, when Miss Price made her first significant stage appearance in a serious opera in 1957, she was the pious devout Mother Superior in the San Francisco Opera production of Francis Poulenc's "Dialogues des Carmélites."

In 1955, though she had made her television opera debut as Tosca and had appeared to the TV screen in 1956 as Pamina in "The Magic Flute."

Since 1957 Miss Price has moved from role to role and from the stage of one important opera house to another, gathering artistic momentum.

Such things do not happen accidentally or automatically, not even to singers with admittedly extraordinary voices, but it is never possible to explain them really adequately, either. Miss Price's way has undoubtedly been eased by the ability she has of freeing her mind of worry over the non-singing details of her work.

At the outset she does as much as possible to clear away the minor annoyances before the big push comes. Thus it was that she began reporting to the Metropolitan a week before her contract with the company actually went into effect. Her reason for doing so was to dispose of the necessary costume fittings, photographing, publicity, and such matters before her own rehearsals would begin.

Like all other singers entering opera companies via established productions, Miss Price will receive only minimal coaching in the stage business of the routined Metropolitan productions in which she is to appear. But she does not allow herself to worry about this either.

### The Extemporaneous

"I rather like the quality of the extemporaneous in performance," she said. "And, besides, I try to realize that if I should end up on the wrong side of the stage sometime, it won't be catastrophic."

While speaking, the tall, well-built soprano had looked around toward a mechanical room ventilator and pulled the coat-collar of her smart gray tweed suit a bit more snugly around her throat. A vivid pink cloche hat already covered most of her handsome close-cropped head.

"I guess I am affected by this debut," she said. "All of a sudden I've started thinking about drafts and have been rounding up all my scarves. I never did anything like that before."

She rose to leave.

"I think I'll just go straight home and settle down to watch a little television."

28 1961

LEONTYNE PRICE

The Afro-American
Baltimore, Md.
Sat. 2-4-61
P. 1

BRILLIANT LEONORA—Soprano Leontyne Price is shown as she appeared as Leonra in Verdi's "Il Trovatore" Friday night in her debut with the Metropolitan Opera. It was the first of five major roles Miss Price is to sing at the Met this season.

Ebony
Kansas City
Feb. 4-7-61
P9

28

**LEONTYNE PRICE**—Born in Laurel, Miss., Leontyne Price has achieved a position heretofore unknown to Negro artists—that of a prima donna. Appearing recently on the cover of Time magazine, Miss Price's magnitude and versatility as an artist are shown by the great variety of important engagements she has been chosen to fill. She recently was acclaimed for her excellent performance during the current Metropolitan Opera season. As Bess in the internationally acclaimed production of "Porgy and Bess," she was a sensation on Broadway, in Vienna, Berlin, London and Paris. She has starred in productions at the Tanglewood Festival and twice on the NBC-TV Opera theater. Among the many orchestras with which she has appeared as soloist are the three most distinguished in this country—the New York Philharmonic-Symphony, the Philadelphia Orchestra and the Boston Symphony. On the airwaves she has been presented by the now-defunct "Voice of Firestone" and as guest artist on th Ed Sullivan Show and other TV shows. As an emissary of our State Department, she was sent to India as the first of our musicians to demonstrate the high caliber of American artistry. She is a graduate of Central State college in Wilberforce, Ohio, and of the Juilliard School of Music.

# MISS PRICE SINGS FIRST BUTTERFLY

The N.Y. Times

**Soprano Brings Grace and Depth to Role—Opera in Season's Finale at 'Met'**

New York

Leontyne Price added another beautiful interpretation to her list of Metropolitan Opera successes Friday night when she sang the title role of "Madam Butterfly" for the first time with the company.

Feb 3-5-61

Cio-Cio-San was never more affecting and musical. The soft beauty of the soprano's voice and her effortless phrasing brought grace and depth to the role. Her singing was always true, always full of a sense of style and expressive line.

Most striking was the range and color of her singing and how closely this was tied in with her dramatic concept of the role. Beautiful, quiet legato singing served to set off the forcefulness of her dramatic moments.

In fact, the first act, while full of attractive singing was curiously subdued, the characterization barely formed. When, in the second act, the conception took on strength and expressive depth, the contrast was striking. One realized that this is exactly how Puccini shows Cio-Cio-San; how she comes to tragic realization.

In just that way, Miss Price's conception took on the full force of personality, dramatically and emotionally conceived, and transmuted into exquisite musical terms. Did she plan it this way? Was this an intuitive reaction? Does it matter? It was genuine and full of insight as well as beauty.

Miss Price's first Butterfly here was the season's last. The remainder of the cast, all familiar from previous performances, included William Olvis as Pinkerton, Lorenzo Testi as Sharpless, Helen Vanni as Suzuki and Alessio De Paolis as Goro. Jean Morel conducted.

ERIC SALZMAN.

AN ARTIST IN OIL — Metropolitan Opera star Leontyne Price is gifted with an original oil painting of herself by the famed painter, Henry Koerner. The presentation was made by Bernhard Auer, publisher of Time Magazine, which recently used the portrait as its cover.

# Leontyne Price Gets 35-Minute Roaring Ovation in Met Debut

New York, N. Y.—The magnificent soprano, Leontyne Price, almost established a record at the end of her debut at the Metropolitan Opera here last Friday when she was given a 35-minute roaring ovation at the completion of Verdi's "Il Trovatore."

Cheers and calls of "Price!!! Price!" resounded throughout the theater. No one remembered to keep count of the bows. And when it was all over, Miss Price stood behind the great gold curtains with tears in her eyes.

**Unusual in Debuts**

"It has been exhilarating," she exclaimed. "The most exhilarating experience of my life."

One backstage veteran noted, "It is certainly one of the all-time demonstrations. This usually happens at a farewell, never at a debut."

On hand to witness their daughter's success were Mr. and Mrs. Price.

# Music: Leontyne Price Is a Great Aida

## Soprano Sings Role First Time at 'Met'

By ROSS PARMENTER

AIDA is the role Leontyne Price has sung most frequently in her life. She has sung it with the San Francisco Opera, with the Chicago Lyric Opera, at London's Covent Garden, in Verona, with the Vienna Opera and at Milan's La Scala. Monday night she sang it fo rthe first time at the Metropolitan.

It will certainly not be the last time there. Indeed, it would not surprise this listener if the American soprano goes down in operatic annals as one of the great Aidas of history.

The glory of her performance was its singing, but its excellence in other respects should not go unnoticed. Let those other virtues be spoken of first. For a start, there was a splendid physical appearance. She was an Aida of such physical attractiveness that, for once, it was thoroughly understandable that Radames should prefer her to the high-born princess.

Then there was Miss Price's acting. Perhaps in later performances it will grow a little more subtle in the first two acts, but it is already a beautifully worked-out creation. One touch, perhaps, will illustrate its intelligence, its grace and its expressiveness.

It occurred in the second act. By this time it was abundantly clear that this Aida deeply loved Radames. And when Radames freed his prisoners, including Aida's father, Miss Price looked at him with such suddenly heightened adoration that her grief at the end of the scene as he was turned over to Amneris was utterly convincing.

And all this was conveyed by pantomime. When one considers that the rest of her performance was also emotionally underlined with beautiful singing, one can gain an idea of the total impact. It might be added in passing, too, that Miss Price's singing was as exemplary in its musicianship as it was in its tonal sumptuousness.

Her voice was dusky and was such technical control that one hardly knew which to admire the more: the crescendos in which she poured out floods of edgeless and apparently inexhaustible tone, or the diminuendos in the tone tapered to lovely pianissimos.

Audience enthusiasm ran high from the start, but at the end of the "O Patria Mia" it was augmented by cheers and Nino Verchi, the conductor, had trouble getting the performance started again.

●

The performance was the sixth "Aida" of the season. Irene Dalis, the Amneris, was the only other member of the cast, besides Miss Price, who had not sung earlier this season. But Miss Dalis has sung the role here in other seasons. It should be said, though, that she continues to grow in the part, and Monday night her voice was rich and sumptuous, too. But it was Miss Price's evening.

## Irene Dalis in Seasonal Debut as Amneris

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# LEONTYNE PRICE

*"Voice is what counts, and voice is what Miss Price has."*
HAROLD C. SCHONBERG, NEW YORK TIMES
*"...a sensational success ... achieved an aristocracy of performance..."*

PAUL HENRY LANG, N. Y. HERALD TRIBUNE
*"...a full-fledged diva in the grand manner, comparable to the finest dramatic sopranos who have starred at the Metropolitan within the memory of anyone living."*
WINTHROP SARGEANT, THE NEW YORKER, Feb. 4, 1961
*"...Miss Price is that vocal rarity—a true dramatic soprano..."*
IRVING KOLODIN, SATURDAY REVIEW, Jan. 28, 1961
*"...lovely vocalism...she is worthy of a place among the Met's top artists."*
JOHN CHAPMAN, N. Y. DAILY NEWS
*"...intense and vital temperament..."*
LOUIS BIANCOLLI, N. Y. WORLD-TELEGRAM AND SUN

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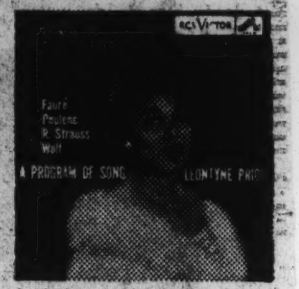


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LEONTYNE PRICE

# 28 Mississippian Makes The Met

Leontyne Price, Negro soprano from Laurel, Miss., and Italian tenor Franco Corelli were congratulated by general manager Rudolf Bing of the Metropolitan Opera after the two scored rousing successes in their Met debuts. They appeared in Verdi's "Il Trovatore," with Miss Price winning especial acclaim for her role of Leonora, and Corelli singing the role of Manrico. —AP Wirephoto

# Negro Diva Wins Ovation at Met

NEW YORK — (AP) — As the roaring ovation finally subsided, Leontyne Price stood behind the great gold curtain with tears in her eyes.

"It has been exhilarating!," she exclaimed. "The most exhilarating experience of my life."

LEONTYNE

Around her throngedwell-wishers who had just witnessed one of the most remarkable demonstrations ever to greet a debut at the Metropolitan Opera House.

**For 35 minutes after completion of "Il Trovatore," cheers and calls of "Price! Price!" resounded. No one remembered to keep count of the bows, but one backstage veteran noted "it is certainly one of the all-time demonstrations."**

Francis Robinson, assistant general manager, said "this usually happens at a farewell, never at a debut."

Sharing in premiere triumph with the magnificent soprano from Laurel, Miss., was another front rank performer, Tenor Franco Corelli, of Ancona, Italy. Vocally, critically and in applause, however, the lady led the way.

From the opening notes of her Leonora in "Placid Night" to the tragic, melodically complex "Why Fear for Me?" of her farewell aria, the Negro prima donna, 33, was in virtuoso splendor.

**Previously she has sung at La Scala and other great opera centers, but a greater performance would be difficult to imagine.**

Fiery warmth, tonal color and soaring brilliance were displayed throughout. And besides singing she can act. By contrast, Corelli's troubadour was austerely cold although technically skilled.

Rudolf Bing, the Met's master, expressed diplomatic delight at the combined outcome.

"I have two debutantes," he beamed, "and I think they are wonderful."

More veteran members of the company in Verdi's tune-filled romance of star-crossed lovers seemed to rise to the challenge of their new colleagues with superior effort under the direction of Conductor Fausto Cleva.

**In principal supporting roles were Robert Merrill, Irene Dalis, Helen Vanni, William Wildermann and Charles Anthony.**

On hand to witness their daughter's triumph were James and Kate Price. During the performance they sat sedately in the center of the jammed auditorium.

They said little to well-wishers who thronged about at intermission, and they refrained from joining in the salvos of applause that greeted each major aria.

Leontyne Price

# First grand opera soprano dead at 70

MEMPHIS — (ANP) — Mme. Florence Cole Talbert McCleave, first colored soprano in grand opera and called by some the Leontyne Price of her day, died here last week. She was 70.

She was born in Detroit, the daughter of talented musicians. Her father was an excellent basso and her mother was a member of the famous Jubilee Singers.

* * *

THE COLES moved to Los Angeles while she was still in elementary school, and it was in California that she had her first look at opera. She saw "Aida" when she was 15 and set her goal for grand opera.

After she was graduated from University of Southern California, Miss Cole enrolled at the Chicago Musical College and in 1916 won that school's first prize, a diamond medal.

* * *

SHE WAS married to Wendell Talbert, a pianist and composer, but when he switched to jazz their careers took them in opposite directions.

In 1918, Madame Cole-Talbert, as she became known, was soloist with the Chicago Symphony Orchestra and during that same year sang a precedent-breaking recital at Aeolian Hall in New York.

* * *

STILL HOPING to break into opera, Madame McCleave went to Rome in 1915 and began a two-year course to study with Maestro Valeri and Maestro Quezada, a Chilean who led her to the operatic stage.

After three performances of "Aida" at Cosenza, Madame McCleave went to Paris where she studied briefly with Marcel Picheran of the Opera Cominique, then she returned to America for a trans - continental concert rour.

* * *

SHE APPEARED as a soloist with the Los Angeles Philharmonic and the Hollywood Bowl Orchestra.

Although her singing won her much praise in Europe, she never was able to break into organized opera in the United States.

# Fisk Singers To Appear In 4 N. C. Cities

NASHVILLE, Tenn. — The Fisk Jubilee Singers will appear in concert in four North Carolina cities on April 19, 20, 21, 22, in Wilson, Kinston, Oxford, and Asheville, N. C., respectively. The singers will also appear in Morristown, Tenn. on April 23.

On April 22nd the singers will be featured on the program of Southern Music Educator's National Conference in Asheville.

The story of the Fisk Jubilee Singers has been told in two continents for almost 100 years.

**ORGANIZED** in 1871, the original singers made their debut in Cincinnati. A few weeks later, this little group of students made history by introducing the Negro spiritual to the musical world. Within months they were famous. New York critics hailed their songs as "the only true native school of American music" and promptly turned their series of concerts into a triumphant tour of American cities.

Modern-day Jubilee Singers combine in their programs the rich and pure spirituals with folk songs from other countries and the music of the Masters.

**CRITICS HAVE** lauded the contemporary group for its beautiful homogeneity of tone, its euphony, perfection of nuance and precision; its expressive, sympathetic and well unified performance and for its sensitive singing, that is also dignified and musicianly.

The contemporary singers are available for a limited number of concerts each academic year. Some members of the group have not only had individual training, but a number of successful singing experiences as well.

Rarely in modern choral singing are such fullness, blending and harmony produced with a group of accomplished young vocalists as is presented with the present group under the director of Matthew Kennedy.

# Governor Pays Tribute To Ralph Boston, Leontyne Price

## New School Dedicated At Taylorsville

Taylorsville, Miss. April 12 — The new and modern Smith County Training School for Negroes was dedicated here Tuesday by Governor Ross R. Barnett in an impressive ceremony during which the state's chief Executive paid high tribute to two outstanding Mississippi Negroes and their parents.

Two Laurel Negroes, Leontyne Price, noted Metropolitan opera star, and Ralph Boston, Olympic track champion, were recognized and praised by Governor Barnett for their respective talents. Neither was able to be present but certificates of commendation were presented them in absentia. Leontyne's parents, James and Katie Price, accepted the commendation for her, and Boston's brother, John Boston, accepted for him.

To the Price parents and to Eulalia Boston, mother of Ralph, the Gevernor also presented certificates of commendation for the manner in which you reared your children.

Responding briefly, Leontyne's mother said that both Leontyne and her parents were proud to say that they were from Mississippi. Boston's mother was unable to be present because of illness.

Governor Barnett was introduced by Blaine Eaton, manager of the Southern Pine Electric Power Association and former Smith county legislator, as "one of the greatest lawyers this state has ever produced" and a governor who offered "the most progressive program ever given to a legislature in this state."

Governor Barnett, in dedicating the new gymnasium-auditorium and classrooms, noted that the white and colored races "working side by side in unison."

He paid tribute to the Rev. J. H. Harvey, who has been principal of the school since it was established in 1942, commending him for the good job he had done in directing the educational and vocational training of the hundreds of boys and girls who had attended the school. He noted that the first land for the school was donated by the late L. K. Eaton, and that he, with the cooperation of Mrs. Elvie Ford, the late Ira Mayfield and other citizens of the community, supported the early days of its operation.

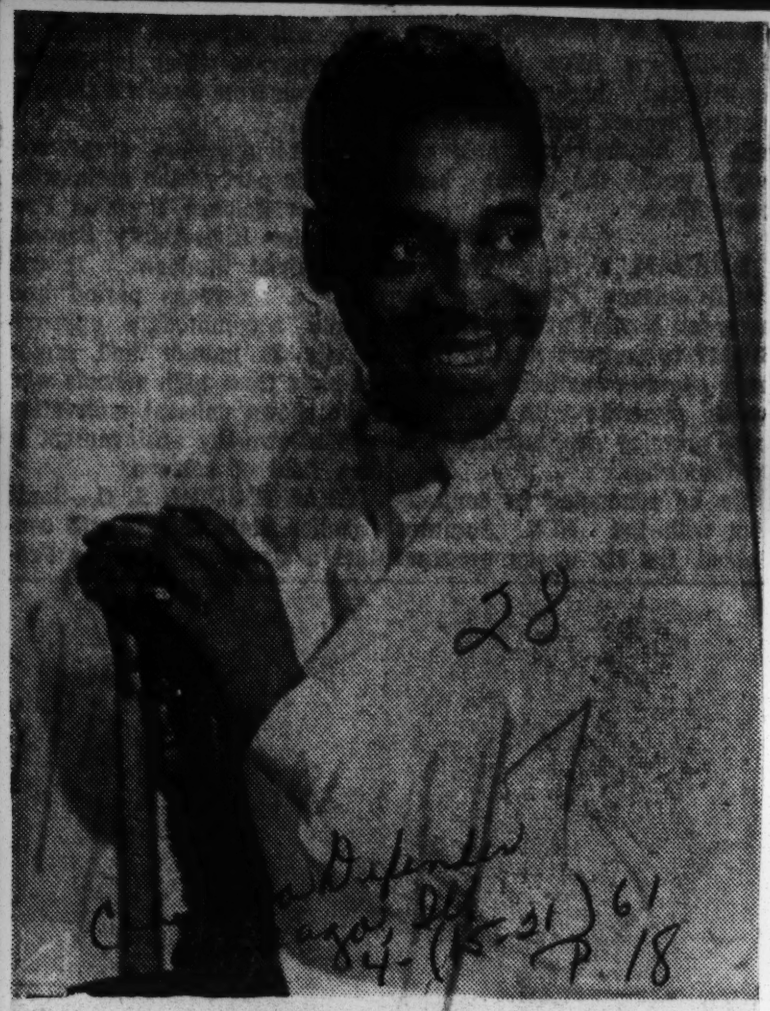
Declaring that the school is an institution in which "the hearts and minds of boys and girls will be trained and molded," Governor Barnett emphasized the importance of "molding them in the right direction."

He gave figures from the State Department of Education showing the millions of dollars that have been spent in the last eight years on school facilities for Negroes and declared "I will fight to get you equal school facilities throughout the state."

Governor Barnett praised both the white and colored races of the county for "working together" in a spirit of harmony to bring into being the school and other worthwhile projects.

He reminded the students to have ambition and courage and they could become successful just as have others of their race.

He advised them to exert every effort to overcome any handicap rather than let a handicap master them.



BROOK BENTON

# Brook Benton, Famed 'Shirelles' Hold On To 'Top 20' Ratings

This thing called best — in recordings that is — however sought after by artists, is as popular with music lovers as with the stars themselves.

Mention the subject of popular music, jazz, blues or rock'n roll when talking with "fans" about a certain artists and the question "what about hit records" generally enters the picture. Whatever else may be said of music, vocal or instrumental, fact remains that power of the hit disc parade is established.

Among the outstanding polls are those of "Variety" and "Billboard" both trade publications; Cash Box magazine, Downbeat (the latter slipping a bit) and the latest, The United Press International poll. Of all the polls UPI furnishes most information for the daily press and is repeated more often. UPI, a news service must depend on papers to spotlight result of its poll. The papers generally do just that. The releases are weekly generally hitting the papers in time for Sunday editions.

Over the past several weeks several sepia stars, including combos, have maintained positions among the first twenty which is the Alpha to Omega rating by the service.

This includes Brook Benton whose recording of "Think Twice" stays near the top and is in sixth place this week; "Dedicated To One I Love" by the Shirelles in number 14 slot after a slight drop from past week and "Pony Time" by Chubby Checker, number 18 after a drop from eleventh place it held last week. Until recently Dakota Staton, Johnny Mathis. Nat Cole and Ella Fitzgerald were well up on the UPI poll. It can be reasoned that neither of the latter artists have come up with a new release in recent weeks.

MURIEL RAHN

# The Many Faces Of The Late Muriel Rahn

Journal and Guide
P. 11 Sat 8-19-61

These are a few of the many faces of Muriel Rahn, internationally acclaimed concert and musicale soprano who died at age 50 at a New York hospital last week.

Miss Rahn first gained national repute when she was starred in the Billy Rose Broadway production of "Carmen Jones" in the early 1940s. She also appeared in other Great White Way offerings, had off-Broadway dramatic roles, was noted as a concert artist both in America and abroad, appeared in opera roles in Europe and was director of the State Theatre in Frankfurt, Germany. Miss Rahn's last professional appearance was at New York's St. Phillips church where she appeared in a concert for the benefit of the NAACP Legal Defense Fund to raise money to aid the students involved in "sit-in" demonstration cases in the South.

Norfolk, Va.

At top left, Miss Rahn is being warmly received by the late New York Mayor LaGuardia. At top, right, she is shown with her husband-manager Dick Campbell. At bottom left, she pranks with jazz musician Dizzy Gillespie. At bottom, right, Miss Rahn is shown in costume for her New York appearance in "The Pirates" in the early 1940s. At center, she is shown in a role from one of her opera appearances. Rites for the noted artist were held last Friday from St. Phillip's church.

# Negro Is Winner In 'Met' Contest

NEW YORK, April 7 (AP).—George Shirley, 26, a New York Negro tenor, has won a Metropolitan Opera contract as top award in the finals of the Met's annual auditions.

Mr. Shirley, first member of his race to win, also got a $2,000 scholarship to study until he joins the opera company next fall.

His prize-winning aria was "Nessun Dorma," from Puccini's "Turandot."

Thirteen young singers participated in the finals yesterday on the stage of the opera house before an invited audience. The judging was by Met General Manager Rudolf Bing and seven members of the Metropolitan staff. Regional contests had been held in various parts of the country.

# Composer wins high UN award

The Afro-American p. 15 Dat 11-11-61

LITTLE ROCK, Ark. (ANP) — William Grant Still, noted composer who once worked with the late W. C. Handy and arranged music for such well known personalities as Paul Whiteman and Sophie Tucker, has been awarded the National Federation of Music Clubs award for an orchestral work dedicated to the United Nations.

Titled "The Peaceful Land," the score was selected from among 86 entered in the contest, co-sponsored by the United States Committee for the United Nations and the Aeolian Music Foundation.

It will bring Still, 66, $1,500 plus the cost of the reproduction of the performance material. "The Peaceful Land" was to have its premier performance Tuesday, United Nations Day.

Baltimore

WINNING honors is nothing new to Still however. He was the first to conduct a white radio orchestra in New York; the first to write a symphony, and the first of his race to lead a major symphony orchestra when he conducted the Los Angeles Philharmonic in two of his own compositions at the Hollywood Bowl in 1936.

A native of Woodville, Miss., who grew up in Little Rock, Ark., Still was educated at Wilberforce University in Ohio and Oberlin (O.) College. He holds honorary master of music and doctor of music degrees from Wilberforce, Oberlin College and Howard University, Washington, D.C.

28 1961

SARAH VAUGHN

SARAH VAUGHAN has been selected to sing "Faraway Part of Town," tune from picture "Pepe" nominated for "Oscar" award.

"The Second Time Around.' Specialty spots will be filled by singer, Vic Damone and dancer, Juliet Prowse.

## Sarah Vaughn To Sing On Oscar Show

Houston Tex

HOLLYWOOD Associated Negro Press—Sarah Vaughn will sing "Faraway Part of Town" from "Pepe," one of the five songs nominated for an Academy Award on the April 17 'Oscar' show of the Academy of Motion Picture Arts and Sciences.

Miss Vaughn was added to the star-studded cast last week. Connie Frances and Jane Morgan will also sing nominated tunes, "EVER ON Sunday" and

# Fats Waller Music On Disc Parade For 1961

Chicago Defender

Chicago Ill.

Fats Waller's legacy to jazz includes the first successful effort to play tasteful jazz on the organ. His 1938 London record date, generally considered Waller's most memorable jazz organ, have been gathered together for the first time in a single LP, Fats Waller In London. The Capitol-of-the-World album features Fats at the pipe organ, but there are four delightful departures for his unique vocal with piano and two for vocal with organ. One of the latter is Waller's enduring version of his own tune, "Ain't Misbehavin'."

An LP titled simply DAKOTA drops Dakota Staton in the just-right arrangements of jazzman Benny Carter. Dakota, one of the fastest-rising new vocalists in recent years, in cast in a variety of moods and tempos.

28 1961

CLARA WARD

The Afro American P. 15
Sat. 10-21-61
Md.

**GOLD RECORD TIME** —Clara Ward (left) and her mother, Mrs. Gertrude Ward, receive a gold record awarded by Savoy Records head Herman Lubinsky. Occasion was salute to famed gospel singers for their million-plus selling disc, "How I Got Over." Miss Ward celebrated her 30th anniversary in Philadelphia recently.

# Camilla Williams A Success Here

ATLANTA, Ga. — (SNS) — Camilla Williams, soprano, sang to a large and very appreciative audience Sunday afternoon in the Morehouse College Physical Education and Health Building.

From the time of her entrance with an air of assurance until the last three encore numbers, she held her audience spellbound.

The quality of her fresh young voice is superb with a very wide range, much brilliance and volume which mastered each number sung by her as she injected her charm and attractiveness into her interpretations.

She opened her program with four Handel compositions: Let the Brisk, Sparkling Nectar; Ah! Spietato, from "Amadigi" (Ah, cruel one, you are not moved by such faithful affection). Let me Wander and Oh, Let the Merry Bells.

Her next suite was all German by Brahams and Mahler; Yuchhe (How Beautiful is The Earth, The Sky, the River), Ichatme einen Linderedufb, (Which told of the perfume of a branch of the line tree), Wert Hat dies Liedlein-macht, (Away Upon the Hill Is a Castle. I See A Sweet Maid Looking Out) and the Fright.

Miss Williams chose as her third group, Air de Lia from "L" Enfant by Prodique," Debussy ( The mother of the prodigal son, expresses her longing for the absent one) in which she portrayed real grief.

This was followed by the much loved Jewel Song from "Faust", by Grounod, and received lengthy and vociferous ovation.

After abrief intermission she rendered the Prayer and How Pleasant It Is To Have Money a delightful and coquettish number by Kagen; the K'e and Until I Heard, by Dougherty.

Her last group consisted of the well known Spirituals: - Let Us Break Bread Together, I Ryder His Name So Sweet, arr. by H. Johnson There is a Balm in Gilead, arr. by Dawson and I'm Gonna March, arr. by Work.

The tremendous applause brought her back to the stage three times, and she sang her encore numbers, - I Can't Be Talking of Love, Little David, Play On Your Harp and a folk Song: Hi, Ho! — Hi Ho.

At the piano was George Malloy who supported her in a most sympathetic and masterful accompaniment which added to the program.

# CAMILLA WILLIAMS PRESENTS RECITAL

## Soprano's Program in Town Hall, a Benefit, Is First Here in Three Years

By ROSS PARMENTER

Camilla Williams gave a program Sunday night at Town Hall that was her first recital here in three years. As is customary with the soprano, everything was sung with sympathy, much was charming and some songs were lovely.

Where Miss Williams was at her best was in songs calling for high, clear, floating tones and a mood of sustained poetic rapture. Brahms' "Es traeumte mir" and "Die Mainacht," Mahler's "Ich atmet' einen Lindenduft" and Strauss' "Befreit" were of this type, and these were her finest achievements.

Her spirituals were lovely, too, and by the time she came to them her voice had a flexibility and steadiness that were not always forthcoming earlier. In many of the pre-intermission selections, in fact, the soprano's voice was tremulous when volume was required, and one was aware of effort in the production of the tone. This was particularly true in the long exposed lines of "Casta diva," from Bellini's "Norma."

But everything was marked by good style, including the Handel arias, and one was always aware of Miss Williams' imagination and musical intelligence. Sergius Kagen was her accompanist, and she included his "Prayer" in her fifth group.

The concert was a benefit for the Camp Fund for Underprivileged Children and it was under the auspices of Grace Protestant Episcopal Church in Jersey City.